A METHOD FOR THE
HARP

BY
KAJETAN A. ATTL

CARL FISCHER

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BY

KAJETAN A. ATTL

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Anton Dvořák, Hanus Trneček, Karel Knittl,
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Emil Bezecny

SOLO HARPIST FOR

St. Paul Symphony Orchestra, 1910
(Walter Henry Rothwell, Conductor)
Denver Philharmonic Association, 1911
(Tureman and Cavalo, Conductors)
P. P. I. E. Symphony, San Francisco, California, 1915
(Bendix, Hagemann, Damrosch, Victor Herbert,
Saint-Saëns, Conductors)
San Francisco Symphony Orchestra, from 1914
(Henry Hadley, Alfred Hertz, Conductors)

PRICE $10.00

BOSTON
380-382 BOYLSTON ST

CARL FISCHER, INC. NEW YORK
COOPER SQUARE

CHICAGO
430-432 SO. WABASH AVE

O1259

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INTRODUCTION

REASONS FOR PRESENTING THIS METHOD

DURING my many years of experience as a harpist and teacher of the harp, I have been unable to find a published "Method for the Harp" which takes the student from the beginning and leads by logical steps to a point of even moderate proficiency. Lack of a book of this character makes harp instruction a difficult task for teachers, who are thrown upon their own resources for exercises and practise material. Moreover, persons living remote from the larger cities and unable to find trained harpists as teachers have been forced to rely upon unhelpful or antiquated books of self-instruction.

The method here presented is planned to fill this double need. It is based upon a progressive system which secures definite results within a reasonable period. Without offering substitutes for conscientious and intelligent work, it aims to start the pupil on the right road, and to make each exercise perform a definite service. In order that there be no confusion, explanations are worded in clear and simple language, and complicated rules are avoided.

The increased popularity of the harp has been phenomenal in recent years as a solo, accompanying, and orchestral instrument; its range of composition is widening with growing prominence in orchestral works. No instrument can take its place. In bell-like quality and sheer loveliness of tone, it stands unique. It is graceful to play and its beauty of line and rich ornamentation make it a handsome decoration in a drawing-room.

The harp is too beautiful an instrument to be degraded and I should like to impress on the student the need of upholding an ideal. The temptation to make money quickly leads to crime against art. We have heard the pipe-organ, once devoted solely to grand and sacred composition, now tooting ragtime in the motion picture theatres. We have heard untrained vaudeville performers using the harp as a medium for musical acrobatics, and amateurs treating it as a toy. There is a chance to save the harp. Therefore, I beg students to avoid the easily acquired sentimental melodies and flimsy variations so often commercialized and imposed upon the public as legitimate harp music.

METHOD OF PLAYING

As this book is based on an improved and modern system of harp technique, it is proper at this time to explain this system and to show in what respects it excels the older system.

There are two distinct methods or systems of playing the harp, or plucking the strings, which are described as the "old" and the "new." The difference lies in the manner of plucking the strings, and the tone quality and quantity that result. The system here presented is the "new," and its superiority lies in clean technique, more rapid execution and more vibrant tone.

The player holds the palms of his hands toward and parallel to the strings. The pads of the finger-tips rest against the strings, thumbs held high. TONE IS PRODUCED BY DRAWING THE STRING OUTWARD AT A RIGHT ANGLE TO THE PLANE OF THE STRINGS. Each finger works back and forth from the knuckle joint without interference with the vibrating strings, the palm remaining stationary. Thus only two motions of the finger are employed—the backward and the forward. The string, when released, vibrates with a whirling motion which brings out the bell-like tone to the fullest.

The "old" method of playing consists in snapping the strings with a sidewise motion, which involves a risk of hitting the vibrating strings with the nails, causing the strings to rattle. It also requires three motions of the finger (instead of two), since the player (1) pulls the string sidewise toward the palm, (2) releases the string and reaches back, and (3) brings the finger forward to meet the string. The tone produced in this fashion is weak and lacks roundness, carrying power and brilliancy.

The difference in tone quality and quantity as secured by the "new" and the "old" method is apparent.

The "old" method has been in existence for centuries and was suited to the simple arpeggios and melodies of the earlier forms of harp composition, but now it does not meet the demands of modern music or of the modern orchestra. The "new" method marks an advance in tone production and, without additional effort in acquiring, fits the player for the complex harp music of our day, particularly the harp scores of the new orchestral compositions. Its superiority over the "old" is clearly evident even in the playing of the simple scale. Many players trained in the antiquated way have gladly adopted the "new." This method, although used by a large number of famous harpists of Europe, is here presented to the public for the first time in a textbook.

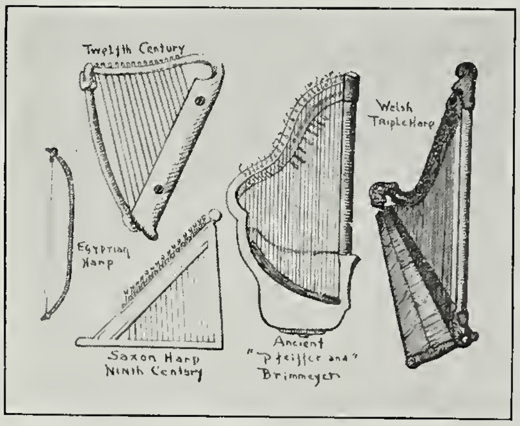
HISTORY AND DEVELOPMENT OF THE HARP

Before beginning the study of the harp the prospective player should understand the mechanism of the harp as well as something of its rich and romantic history.

The harp is the most ancient stringed instrument. Its invention is lost in the mists of the unrecorded past, but the idea was probably suggested by the twang to the bowstring.

Wall paintings of primitive Egypt indicate that the harp was a well-developed instrument in that remote age. Records show that it held the place of honor in Egyptian religious and social life. There were many sizes and types, from those borne in the arms to those taller than a man, some with a few strings, some with as many as a score. In the thirteenth century, B. C., the large harps were works of rare art, the frames painted in rainbow hues, the great sounding-board veneered with precious woods inlaid with ivory, tortoise shell and mother-of-pearl, terminated by the head of a Sphinx or the bust of a Pharaoh.

Like all ancient harps, the Egyptian had no pillar at its front. From the lack of the structural support afforded by the pillar, the frame was not strong enough to bear the strain from taut strings imposed on the modern instrument; hence it is assumed that the pitch was low.



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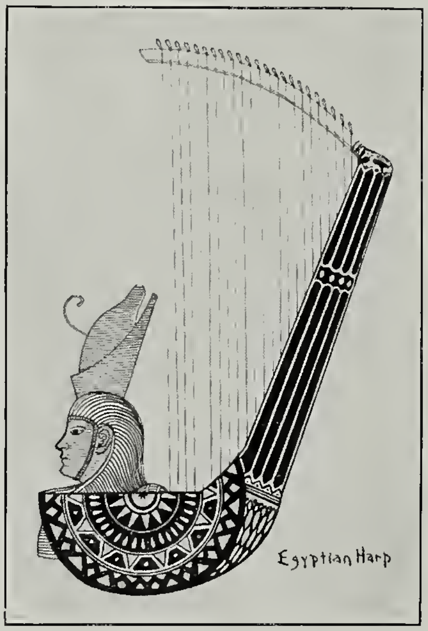
The Assyrians, so bas-reliefs and records show, esteemed the harp almost as highly as the Egyptians. Their harp, also pillarless, differed curiously from the Egyptian in having its sounding-board at the top instead of the lower part of the frame.

The reverence in which the ancient Hebrews held the harp is indicated by numerous allusions in the Old Testament; but of its form scholars know nothing. The Jews held a religious prejudice against paintings and sculptures of objects. The Jewish harp is identified by a single meager description by Josephus. David was a great harpist as well as composer.



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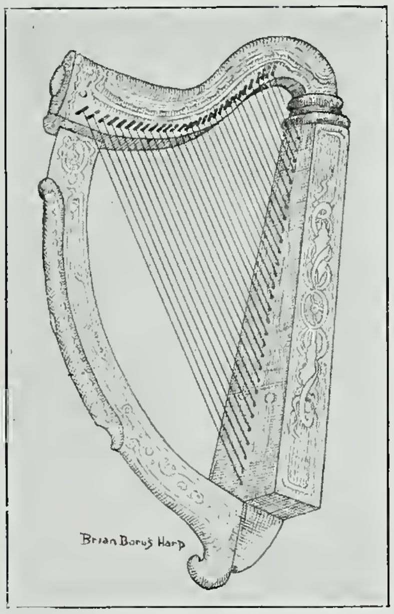
During the Middle Ages the harp became the instrument of bards and of royalty. It was a small diatonic harp of but one scale, quite adequate to the music of the period. Illuminated manuscripts of the ninth century indicate that the pattern of the modern harp was received by us directly from the Teutons and Anglo-Saxons. The history of the medieval harp is interwoven with the development of the science of harmony and with the progress of epic and ballad poetry.

The medieval harp originated in Northern Europe, whence it spread to the South. It became popular in Italy and France. Fra Angelico and other early Italian painters placed it in the hands of angels. For this they had the authority of the Book of Revelations, which says that harps accompany the celestial chorus.

Among no people was the harp more highly prized than by the Irish, whose national emblem it became. Tradition says that Milesius, a Phoenician explorer, brought the harp to Ireland in 1260 B. C. At any rate, Irish legend carries it back far into antiquity.

From Ireland the harp is said to have been carried to Wales. A crude sculpture of A. D. 830 represents an Irish harp without its distinctive fore-pillar. A thirteenth century exemplar, called "Brian Boru's Harp," in Trinity College, Dublin, was 32 inches high, and would seem to have had a single row of thirty strings. Of a later period we have the famous Dalwey harp, dated 1621, a model of beauty.



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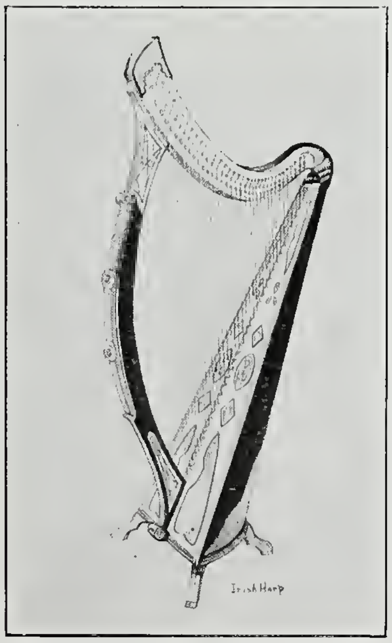
The Irish harp enjoyed a great vogue in the eighteenth century, not only in Ireland but in England. Many famous harpers lived in that time. The eighteenth century harp was small enough to be held in the arm, contained thirty strings, and was tuned diatonically in G. Owing to its harmonic limitations the Irish harp appears now only in programs of old-time Irish music.



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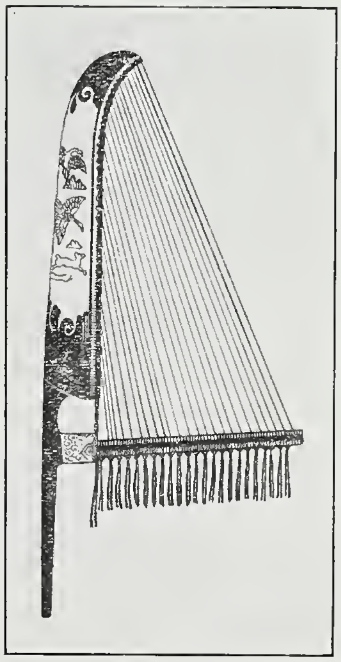
The Welsh in ancient times revered the harp quite as much as the Irish, and in the sixteenth century brought forth a chromatic harp, an exceedingly difficult instrument to play. A diatonic harp of the fifteenth century is 57 inches high, with 33 strings.

The modern harp had its model in the early Teutonic and Anglo-Saxon harps. When the science of harmony began to develop, players produced accidentals by pressing the strings against the neck with one hand while playing with the other. As existing scores prove, the harp was used as an orchestral instrument as early as 1581. With its increasing popularity, an improvement was hit upon in the form of hooks in the neck, over which the strings were thrown to produce accidentals. It was not until 1720 that the problem of producing accidentals was partly solved by the invention of the first pedal mechanism. The inventor was Hochbrucker, a Bavarian. By this "single action" arrangement, the harp obtained a range of eight major and five minor scales complete.

The next steps in its evolution come in 1782, when the Cosineaus, father and son, developed a mechanism for grasping the strings between two metal pins on a moving pivot. This was the first "double action" harp, and resulted in the harp being tuned in C flat, as today.

In 1810 the modern harp was given to the world by Sebastian Erard, a Frenchman. Although American ingenuity has perfected the mechanism of pitch control and harp structure, enabling it to overcome all tendencies to buzz and rattle and to withstand climatic changes, Erard deserves lasting fame in the annals of musical history. Because of the new opportunities offered through the perfecting of the instrument, the harp is now studied as never before. The range of compositions is expanding faster for the harp than for any other instrument, measured by the repertory already existing. Furthermore, modern composers and writers for orchestra, such as Richard Strauss, Debussy, Ravel, Saint-Saens, Smetana, have given increased prominence to the harp in solo and concerted music.



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Japanese harp with 24 strings (seventh century), about five feet in height, with elaborate designs of birds, beasts and flowers on the body.

The chromatic harp, or harp with a string for each semi- tone, deserves incidental mention, since inventors have worked upon it for several centuries. One form of recent development is used in Europe by a relatively small number of players, and is being taught in the Brussels Conservatory. It is a complicated instrument, owing to its many strings, and has no advantages over the pedal harp to offset its shortcomings.

This book deals solely with the standard concert harp.

TONAL CHARACTERISTIC OF THE HARP

Each musical instrument has its own individuality, its peculiar beauties and its limitations. The harp has a beauty of tone and carrying quality that can not be imitated. No other instrument can assume the harp-parts in an orchestra without loss of beauty to the composition. Even in orchestras and bands of eighty or more players the tones from a single harp will give life to chords played in fortissimo. The physical peculiarity of the harp, and of any instrument whose strings are plucked or struck, is the fact that its tones are loudest at the moment of release or percussion, diminishing as the vibrations decrease. For this reason the composer of music written for harp, harpsichord, clavichord, or even the piano, should take into account this physical peculiarity. An extreme example of this point is found in old compositions for the harpsichord. Owing to the shortness of tones of the harpsichord, the strings of which were picked by quills, the old masters invented all manner of ornamentations that are still a delight. The harp excels in arpeggios, in harmonics, glissandos, etouffes, rather than in sustained chords or sustained single tones. On no instrument can arpeggios of such beauty and sonority be produced. The harp is used with other instruments, or the voice, especially when pure beauty is desired. This association with pure beauty helps to explain the love and admiration which all people have felt through all the ages for the harp.

CONSTRUCTION AND MECHANISM OF THE HARP

The structure of the harp is simple. Its strings are stretched vertically on a triangular frame composed of a base or "pedestal" which supports the front pillar and the body or sounding-board. The upper part of the angle is spanned by the neck, which contains the bridge-pins for tightening the strings, and the pitch-regulating apparatus.

The harp ordinarily contains from forty-three to forty-seven strings, of which the ten bass strings are wire and the remaining strings are gut. These are stretched between the sounding board and the neck. The longest strings, whose vibrations are slowest, are the lowest in tone; and the strings ascend in pitch as they diminish in length.

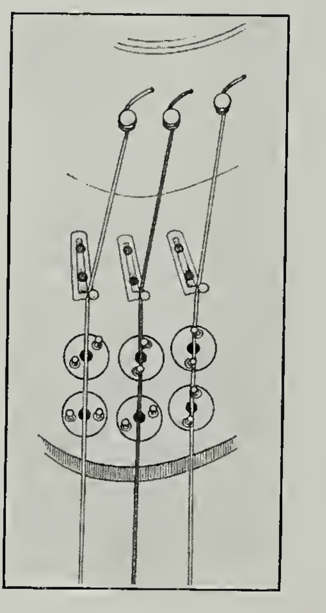
To assist the eye of the player, all C gut strings are colored red and all F gut strings black (sometimes blue); the C and F wire strings are copper, and the remaining wire strings silver.

The pedals of the harp have no other function than to control pitch, scale or modulation, being quite unlike the pedals of the piano, which influence only the volume and duration of tone. These pedals control the seven notes of a diatonic scale, with one pedal to each note. Each pedal fits in a vertical groove with two notches or "steps" in the groove. The first notch or groove is used for making the naturals; the second for the sharps. For example, the C pedal controls all C's, with power to raise the C flat to C natural and to C sharp; the D pedal controls all D's, and so on.

Just as human fingers close upon and shorten the strings of the violin to raise the pitch, so mechanical fingers, operated by the pedals through a concealed mechanism, shorten the strings of the harp. If a harpist wishes to play music written in C natural major, all seven pedals are pushed down one "step" in its groove, thus raising all flats to naturals. Simliarly by pedals all scales may be played, modulations being produced by shifting pedals.

For the harpist, one scale is as easy to play as another, since each key is set by the pedals. It may be explained, however, that as every natural has its flat and its sharp, the lowest pitch on which a string may be tuned is a flat. From the flat it is "stepped up" to a natural or to a sharp by a simple movement of the foot.

The seven pitch-control rods, passing from the pedals through the pillar to the brass "comb" beneath the neck, are attached to a system of concealed bars. These bars control two sets or rows of metal "fingers." Each string has two sets of "fingers" below its bridge-pin. The "fingers" are metal pins projected from a revolving disc. When the rod turns the pins grasp the string, shortening its length.



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This wonderful mechanism gives the harp a register of six and one-half octaves. It does away with the triple set of strings which the chromatic harp requires for the accidentals.

I recommend a harp of a standard size with an extended sounding board. A small sized harp is advisable only for children who are unable to reach the pedals of the concert instrument. A good harp carries the maker's guarantec and should last for a lifetime. It compensates for its greater first cost. If unable to buy a standard harp, rent one.

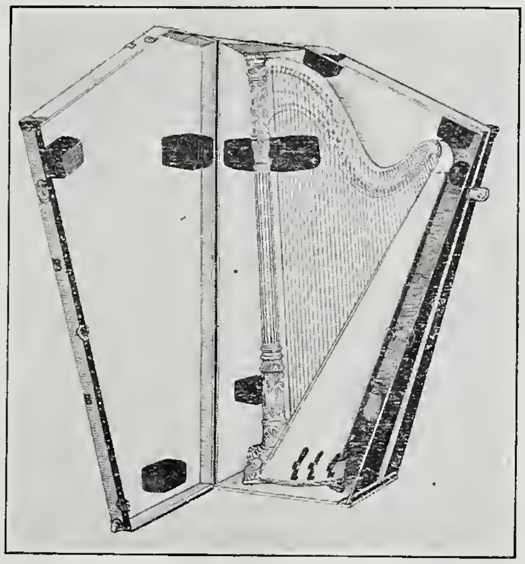
TONE RANGE: NAMES AND PLACES OF STRINGS

Not all harps have the same upper-tone range. The first string from the corner where the sounding board joins the neck may be a G, an F, or an E. The G and F, however, are special strings seldom used, and the counting of the strings begins from E. The red coloring of C gut strings and the blue gut strings immediately guides the player's eye. If two white strings precede a red, then the first string is necessarily an E. This E is called the *first E*, the next string the *first D*, the next the *first C*, and so on through the octave. The next E is the *second E*, and all the strings in the second octave are similarly designated, until we come finally to the *sixth E*, *sixth D*, and so on.

When buying strings, this designation should be followed strictly.

THE CARE OF THE HARP

The harp, despite its seeming simplicity of form, is not an easy instrument to make or to repair. It requires the most delicate test and adjustment to obtain the tone quality; the cabinet work involves infinite care in order to support the great tension of the strings and the variability of climates; the elaborate carving and heavy gilding which makes it beautiful necessitate artistic skill. Despite its bulk and its delicacy the harp is as easily transported as a trunk. Its weight is about 70 pounds. When placed in its padded case it is ready for any trip. The weight of concert-harp with trunk does not exceed 200 pounds.



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The harp is an expensive instrument and repairs are not easily made because of the cost in employing skilled workmen and the cost of freight. The following simple directions will save expense, prolong usefulness and secure reliable beauty of tone.

1. Cover the harp at night and at all times when not in use.
2. Keep the harp away from radiators, open windows, exposure to rain or sunshine or anything involving sudden change of temperature.
3. The pedals should be kept up when not in use to avoid unnecessary strain on strings and mechanism.
4. To avoid dents in the sounding-board the tuning-key should not be dropped when the harp is being tuned.
5. Jewelry on clothes or hands is likely to scratch the harp.
6. The harp mechanism should be oiled only in places directed by the chart.
7. No experiments should be made with the mechanism, because subsequent adjustments are difficult and expensive.
8. Avoid any unnecessary force when using pedals.
9. If the string-peg in the sounding-board sticks, there is a device on the tuning-key attached with which the peg can be lifted easily, so that the sounding-board will not be scratched.
10. The beginner must resist the temptation to experiment with glissandos, harmonics, or pedal work, each of which may be acquired correctly when the pupil is prepared for it.

STRINGING THE HARP

When a harp is purchased a gauge is given to test the thickness of each string. For example, if the fifth G string is purchased, the string should slip into the gauge as far as the space marked fifth G. Each string should be gauged. Each string is of different length and thickness and special care should be given to the proper gauging, as the harp mechanism is adjusted in the factory with properly gauged strings. The intonation depends much on this.

The strings are somewhat brittle. Take care that they do not break in making a tie or knot. The strings are knotted at the lower end in order to hold in place. The first eighteen strings, counting from the top, are secured to the sounding-board with pegs; the remaining gut strings slip into holes, secured in grooves by their knots. The wire strings are made with looped ends, through which steel pegs are thrust.

The strings of the first three octaves are from two or three times the required length, the excess being cut off and saved for use when a break occurs. New gut strings stretch for several days after being placed. Players are cautioned against using wire strings in the first octave, as their tone is thin and does not balance with the rest of the harp.

Beginners do not need to tune their harps up to the high international pitch. A lower pitch lessens the strain on the strings.

Strings, when very brittle, can be softened with oil. This should be applied to the strings in the packages. A special oil is provided for this purpose. However, oil dulls the tone quality of the strings.

Never tie a broken string together, as this also affects brilliancy of tone.

If a string becomes ragged or fuzzy trim off the strands with knife or scissors.

Since the tuning-pins wear out with constant turning, leave the harp, when practising, in the pitch it is in, even if below international pitch.

When inserting a new string see that it is placed over the little bridge just below the tuning-pin. Stretch it by pulling it up by hand. When sufficiently taut, push the tuning-pin firmly into the neck so that it will not slip, using the tuning-key for this purpose. To tighten the string turn the key away from you, or from left to right. Turn the key slowly, stretching the string with the fingers and keeping it in its proper place.

TUNING THE HARP

The harp is tuned in C flat major. The international tuning-fork is used. Strings are tightened or loosened with a key. Tune the middle C (which is the fourth C) until it is the same pitch as the tuning-fork. Then tune the other strings in fifths and octaves, playing the note which has been tuned always first, in order to have a correct base for comparison. Whether the tuning be true can be tested by doubling notes with the pedals (assuming the harp to be in perfect mechanical order), also with harmonics (see article on Harmonics). To test string D flat, raise C flat to C sharp by pressing the C pedal two steps down. The two strings, C sharp and D flat, are thus doubled and should sound identically although theoretically not quite the same pitch. (D sharp with E flat) (B natural with C flat) (A sharp with B flat) (G sharp with A flat) (F sharp with G flat) (E natural with F flat) (B sharp with C natural) and so on. Beginners may tune with piano until their ears develop accuracy in judging the pitch. It is also easy to tune by scale, octaves and chords. A skilled player requires only three or four minutes for tuning. Proper care of the instrument lessens the need of tuning. Poor strings do not keep in tune.

GENERAL INSTRUCTIONS

1. Nails should be trimmed short. Long nails rattle against and cut the strings.
2. Tight sleeves and high collars interfere while playing.
3. The chair should be high enough to give the player complete control of the harp.
4. The light should come over the left shoulder to avoid eye strain, as the strings are semi-transparent.
5. The toes should touch the pedals (any pedal), but the heel must rest on the floor.
6. Beginners should not use the metronome, as their attention should be concentrated on tone production and movement of each finger, etc.
7. The little finger (the fifth) never plays. It is too short in all cases.
8. Carpets and rugs deaden the volume and brilliancy of tone.

Especial emphasis is given in this textbook to the bass clef and to the left hand for the following reasons:

All harp playing is done from the bass upward: therefore the left hand should be placed on the strings first in all cases.

Many musicians are less familiar with the bass clef.

The majority of people are right handed.

The pupil should master independently the rudiments of musical notation, learn the clefs, the accidentals, key signatures, time divisions, measures and beats, scales, tempos, and common musical terms. Such knowledge, which may be so easily acquired, is presupposed in this book.

HARP TECHNIQUE

The technique of the harp is wholly unlike that of any other instrument, since its foundation is not laid in the practice of scales and chords. The complication of scale-fingering does not exist for the harp player because the naturals and sharps are made with the pedals. A passage may be repeated in another key by means of pedals, the fingering being the same; consequently the harpist is not especially concerned with scales or with signature.

Since the harp is built on a diatonic scale its intervals are of shorter stretch than on the chromatic keyboard of the piano. An octave on the harp is approximately the stretch of C to A on the piano. Hence any well-formed hand is suitable for playing the harp.

The first difficulty lies in feeling the intervals between strings. The sense of these intervals must become absolute in order that the harpist be free to read the music and to let his hands take care of themselves to some extent. Otherwise, the player will have to look at each string before playing it. After the fingers have become accustomed to the different intervals and responsive to his will, the player should be able to continue with the exercises and melodies that are systematically arranged in this volume.

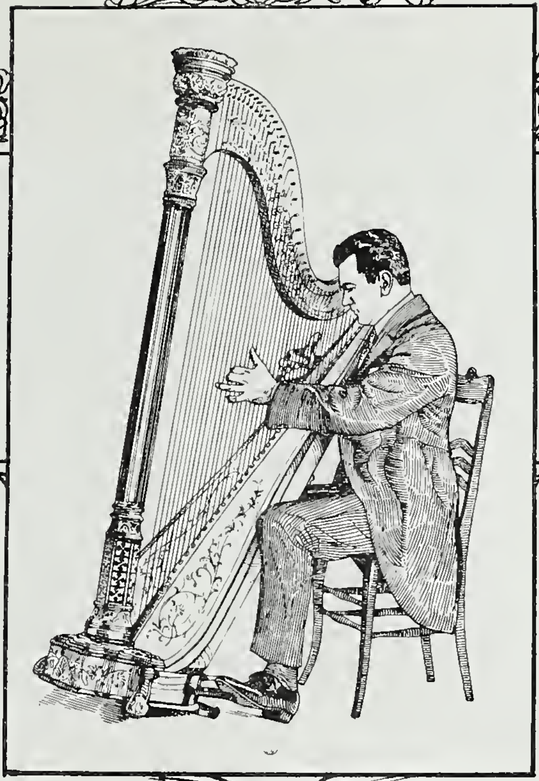
SELF-INSTRUCTION

There is a certain amount of peril in any form of self-instruction, whether in music or language. The danger lies in the failure to appreciate the lessons of experience acquired by others and in the tendency to take short cuts, to follow one's own will, and to do the easier thing rather than the right thing. Self-teachers too often lack capacity for taking pains. They avoid, as far as possible, the drudgery necessary for a proper foundation. Many players have gained their little skill without drill in correct technique or system, because competent harp teachers are relatively few in the United States, and many cities have no harpists.

This book has been planned with the view of self-instruction, and I have illustrated correct positions at the harp by photo-engravings and have given detailed instructions.

With this guidance, a student endowed with perseverance and artistic conscience may learn to play the harp correctly so as to have little or nothing to undo when later able to receive personal instruction from a professional harpist. To such a student I offer this advice:

1. *Be content to progress by degrees.*
2. *Practise each position in correct form, even if at first it is a physical strain to do so, remembering that when the weak muscles develop in strength such position will feel natural.*
3. *Do not attempt the new until the old is mastered.*



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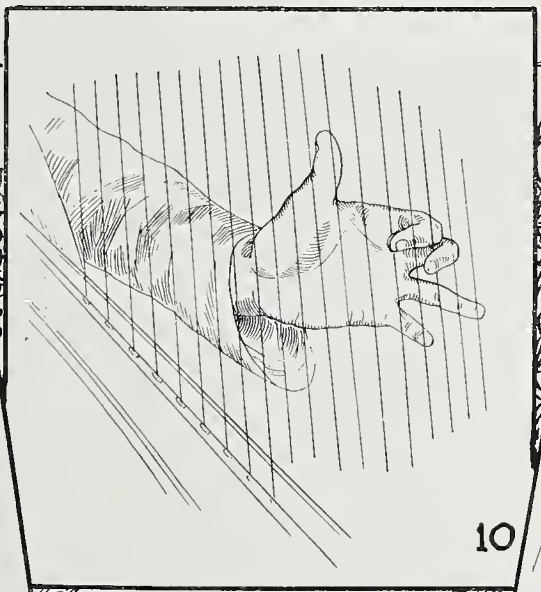
Sit upright without rigidity; harp tilted, its weight divided between the right shoulder and the knees.



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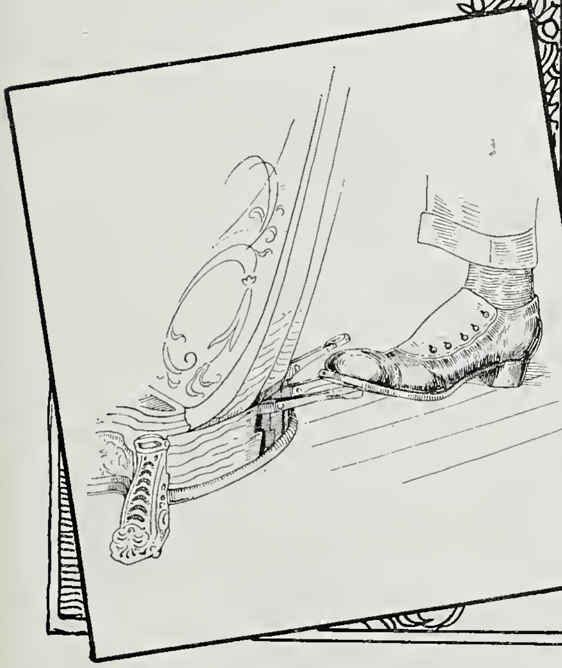
The left hand is always free from support.



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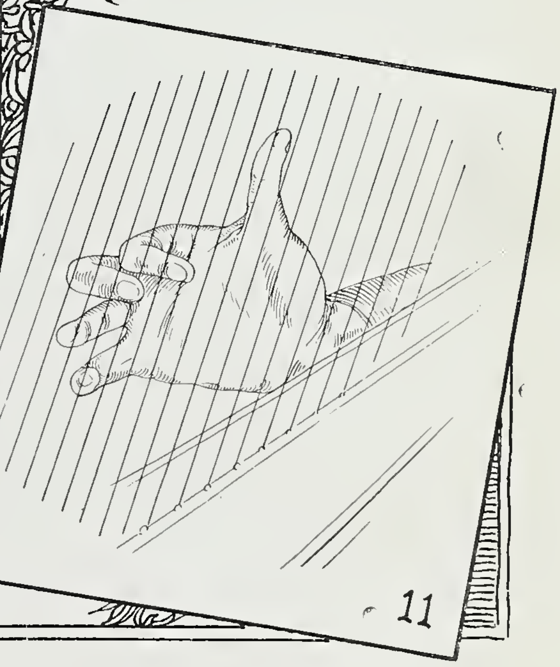
Toes touch the pedals, heels rest on the floor.



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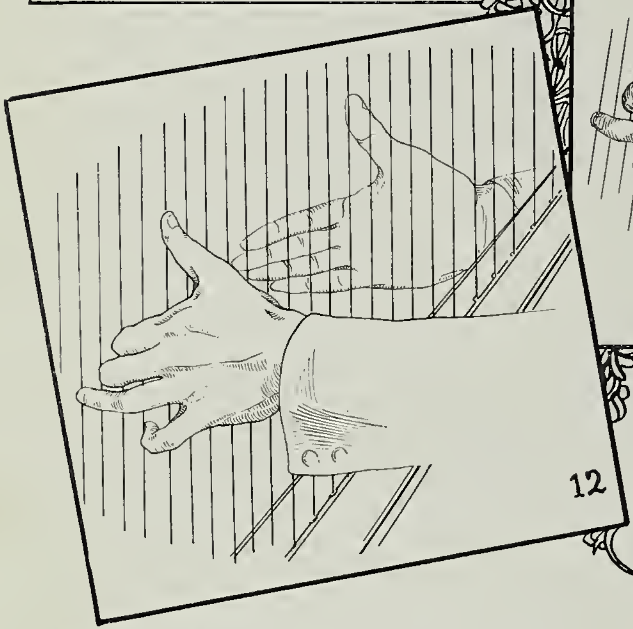
The right wrist must rest easily against the edge of the sounding-board in order to control the harp as it sways.



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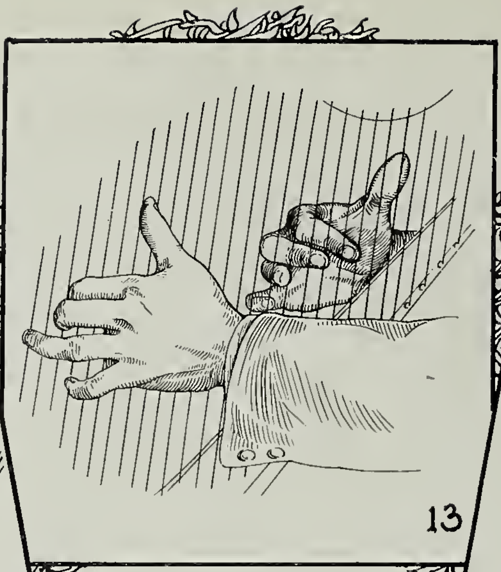
The palms must be turned toward and be parallel with the strings.



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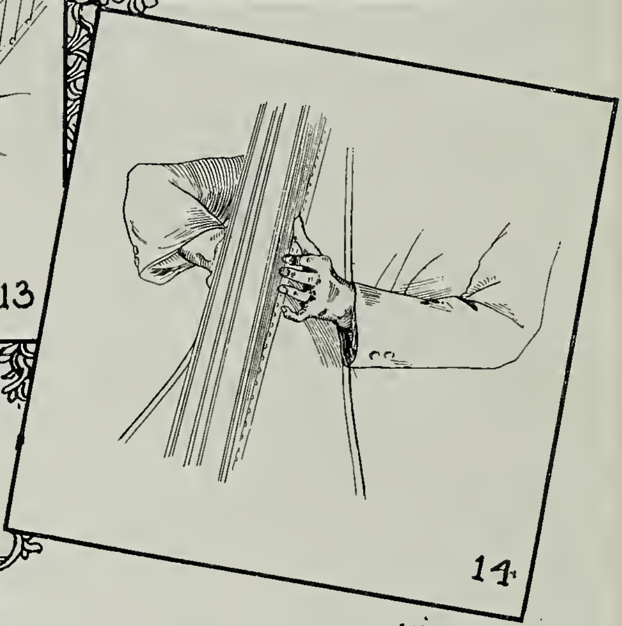
The hands should be kept in the middle of the strings to give the strings their fullest vibration.



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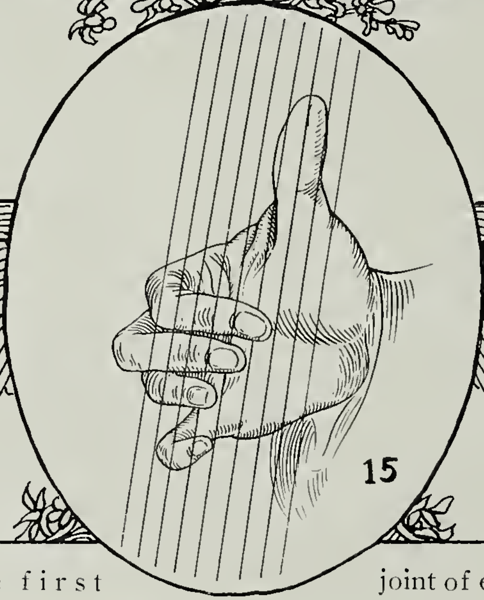
Elbows should be held high and level with the hands.



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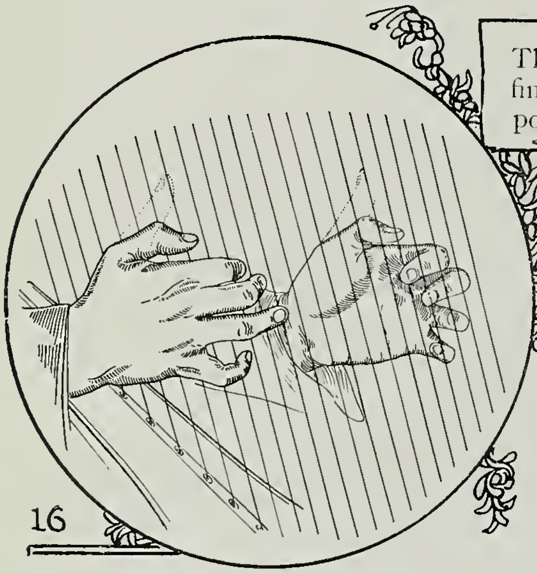
The first joint of each finger should be straight. Place fingerpads, opposite to the middle of the nails, on the strings.



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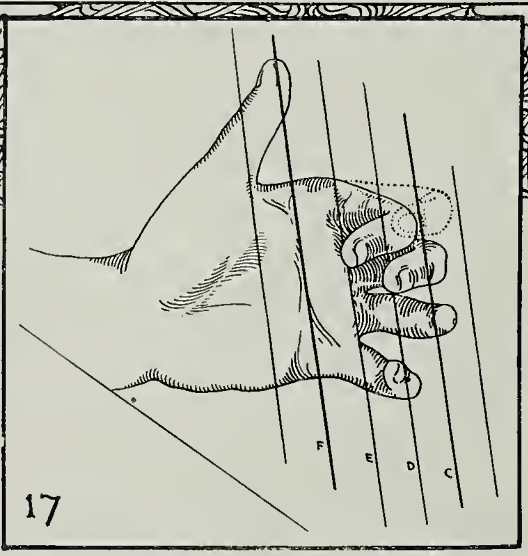
The thumbs must be held high and straight on the strings, opposite to the middle of the nails. After playing, bend thumbs flexibly in all joints parallel with the strings.



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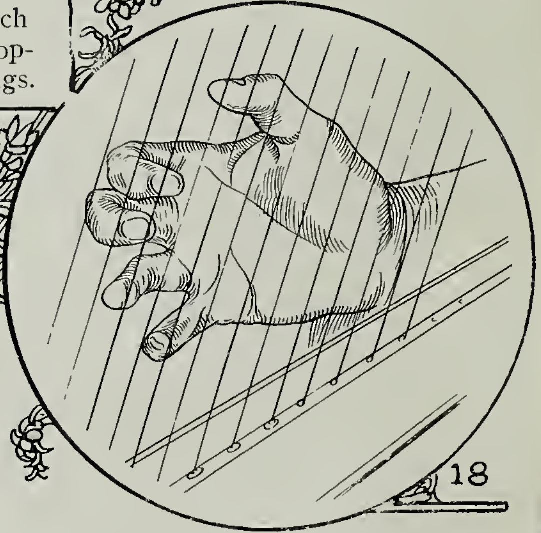
Tone is produced with only two finger-motions, back and forth from the knuckle joint, drawing the string from the pad of the finger.



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Fingers which have played or are not playing remain close to the strings; they must not be held straight or be hidden in the palm of the hand.

A METHOD FOR THE HARP

BY

KAJETAN A. ATTL

Hand Positions and Finger Control

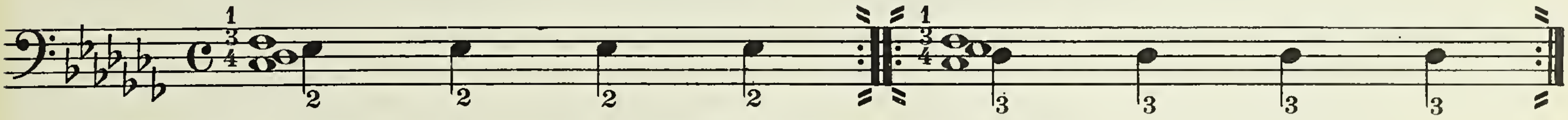
Rules for Left Hand

1. The left hand is free from all support. 2. The palm is parallel with the strings. 3. Place pads of the fingers on the strings as far as the opposite of the middle of the nail. 4. The thumb must be held high. 5. The first joint of all fingers must be held straight. 6. Play in the middle of the strings. 7. Hold elbow high. 8. Produce tone with only two motions, back and forth from the knuckle joints. The thumb bends flexibly in all joints after playing.

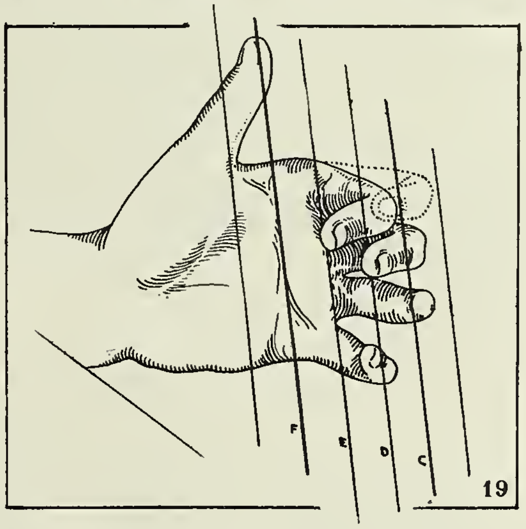
Exercises for Control of Fingers of the Left Hand

The whole notes are to be held on the strings. Play and repeat the quarter notes slowly and softly.

Play with finger-action, not pulling strings out and releasing them.



The fingers play from the knuckle joints with only two motions, back and forth.
The first joint of all fingers must be kept straight on the strings.



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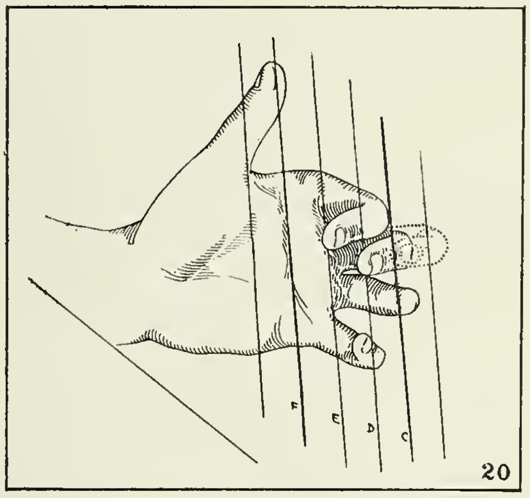

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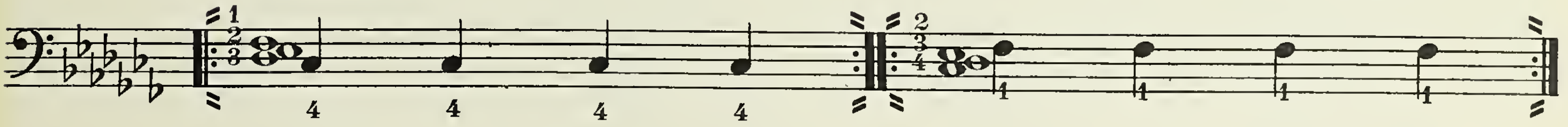

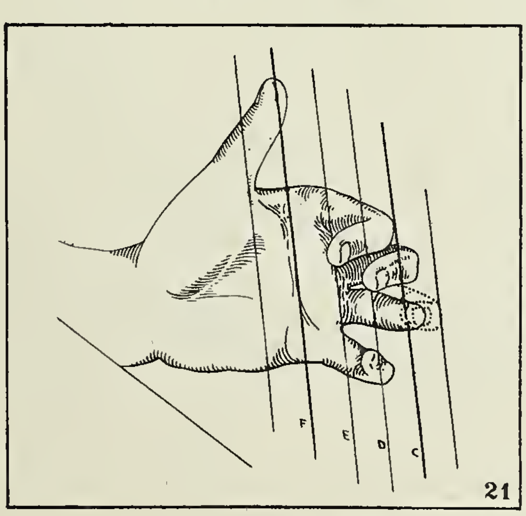

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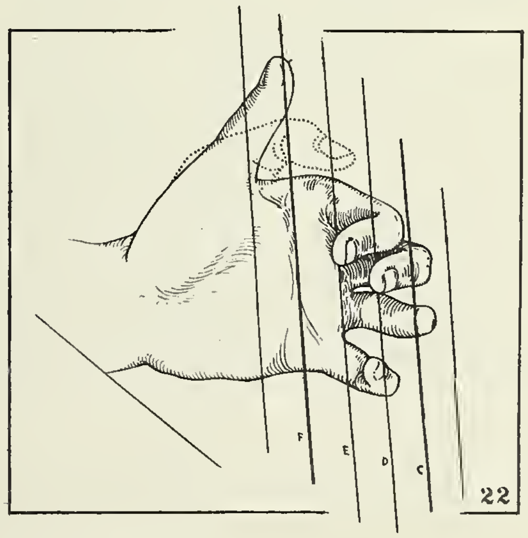

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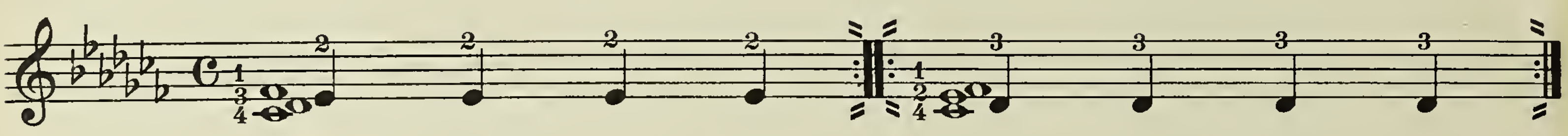
Rules for Right Hand

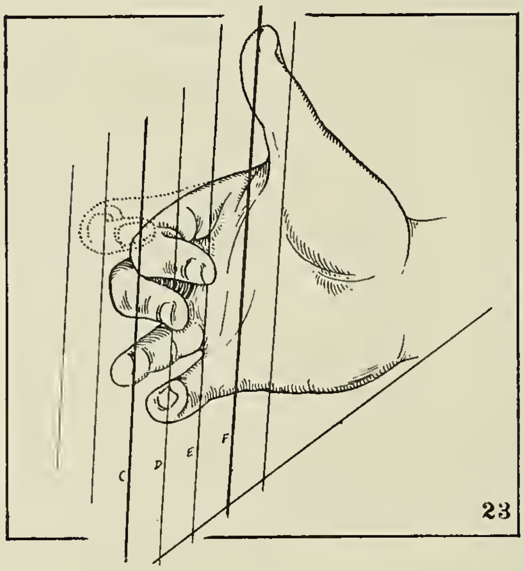
1. The right wrist rests on the edge of the sounding-board. 2. The elbow is held level with the hand. 3. The palm is parallel with the strings. 4. Place pads of the fingers on the strings as far as the opposite of middle of the nail. 5. The first joint of all fingers must be kept straight. 6. The thumb must be held high. 7. Play in the middle of the strings. 8. Tone is produced with only two motions, back and forth from the knuckle joint. The thumb bends flexibly in all joints after playing.

Exercises for Control of Fingers of the Right Hand

The whole notes are to be held on the strings. Play and repeat the quarter notes slowly and softly.



The fingers play from the knuckle joints with only two motions, back and forth.
The first joint of all fingers must be kept straight on the strings.



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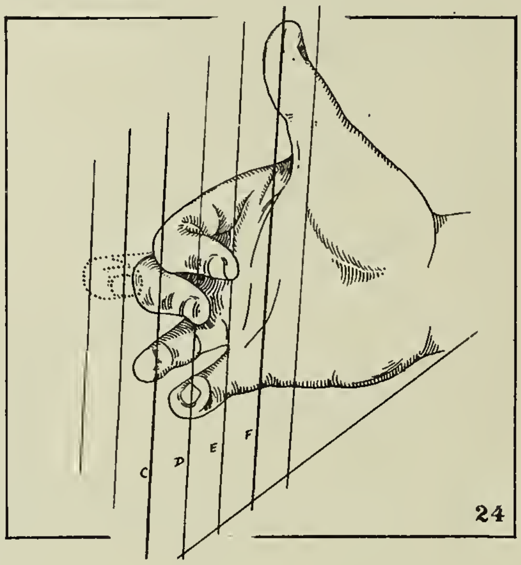

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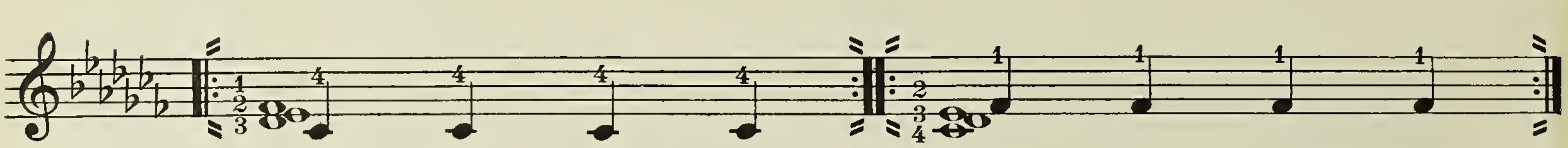

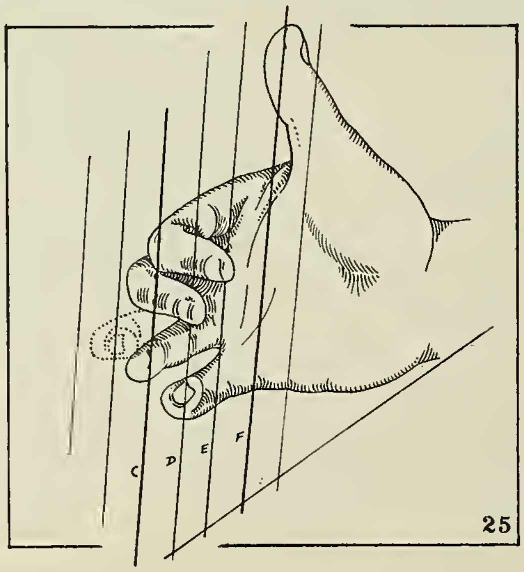

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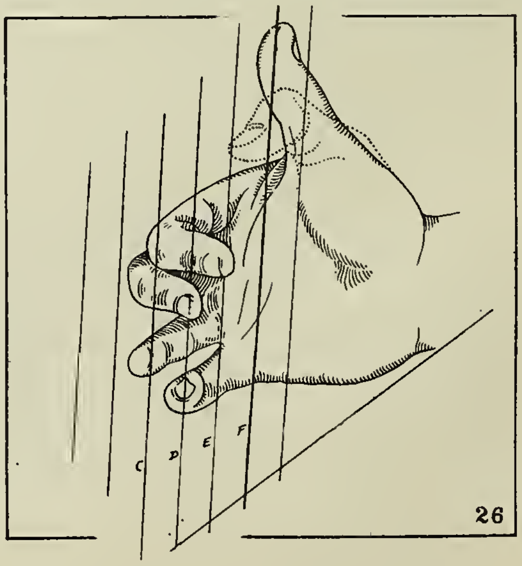

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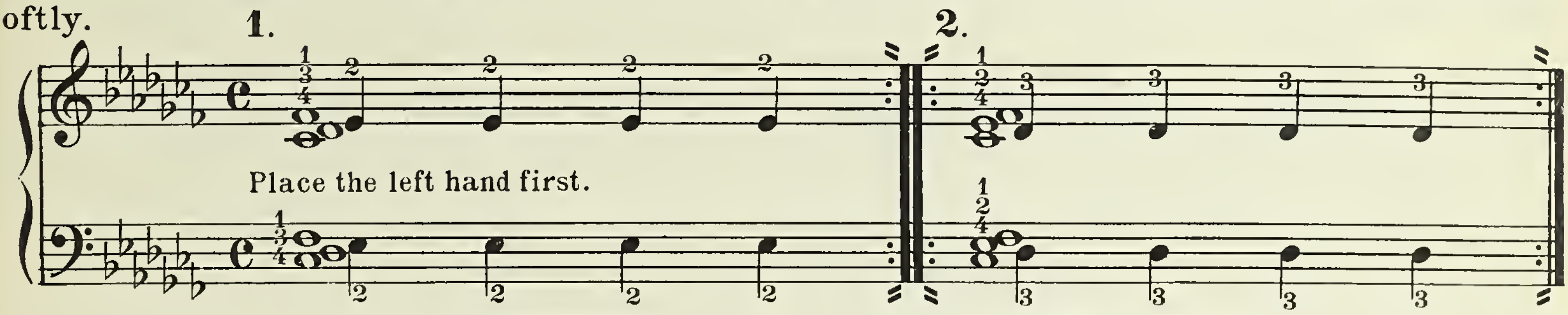
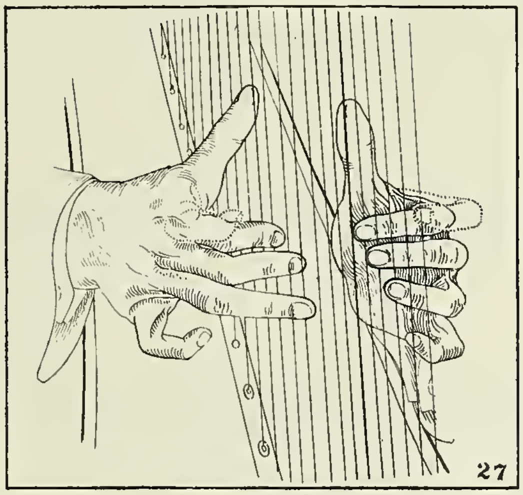
Exercises in Unison for Control of Fingers.

In all exercises for both hands, the left hand should be placed on the strings first.

The whole notes are to be held on the strings. Play and repeat the quarter notes slowly and softly.

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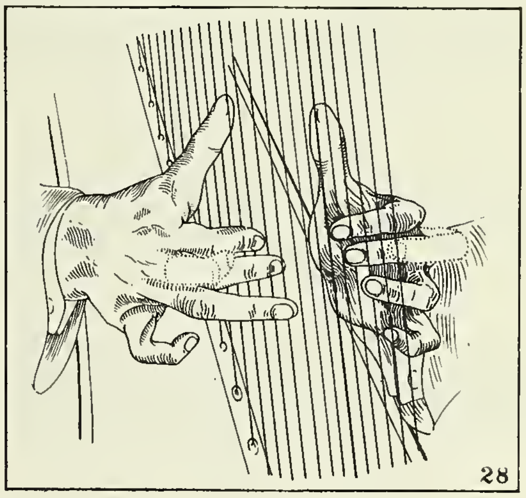
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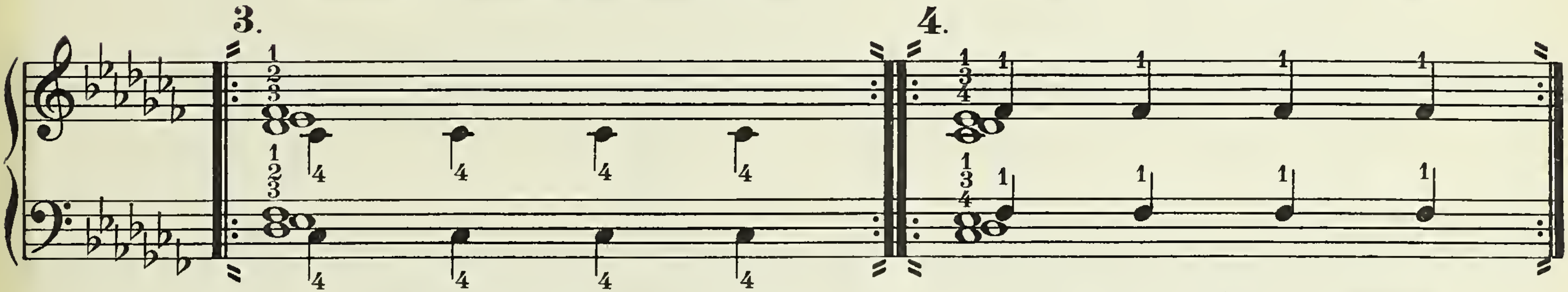

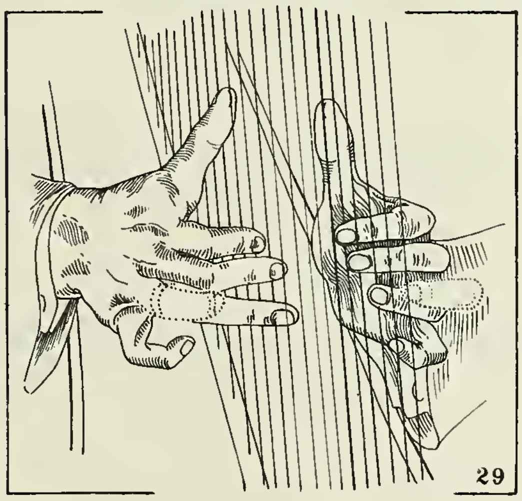
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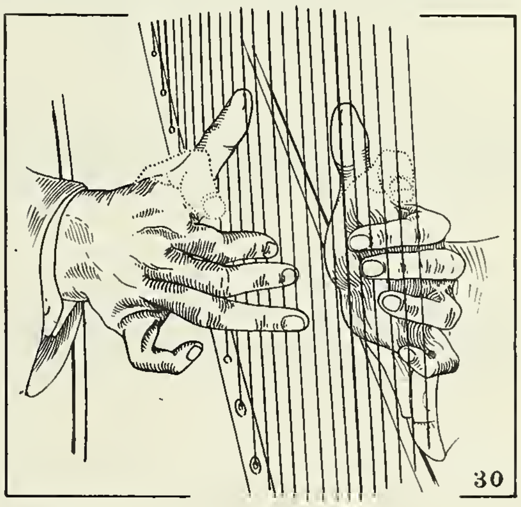
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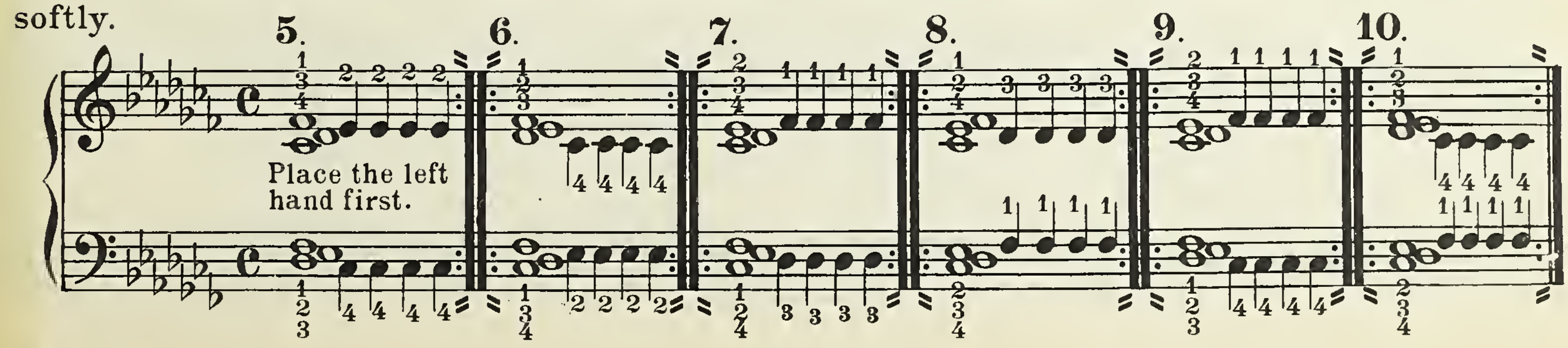
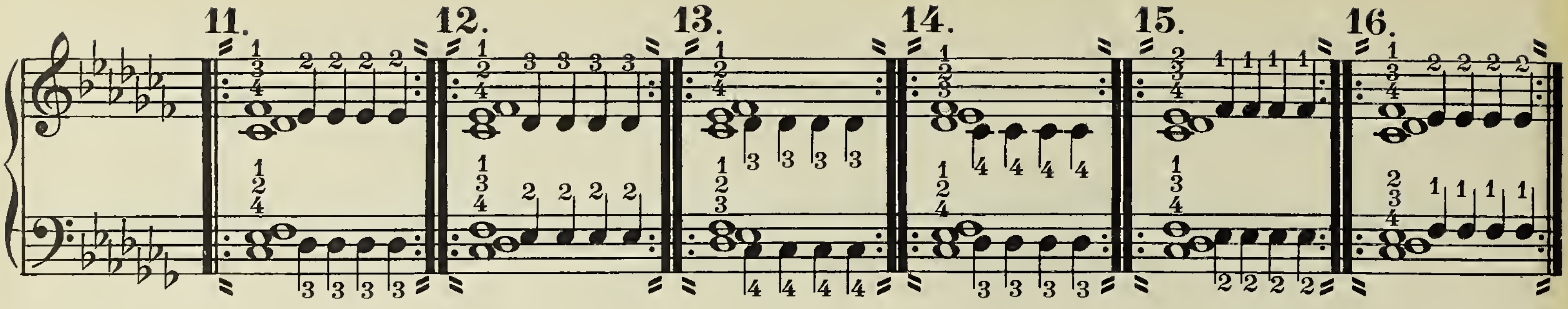
Exercises in Contrary Motion.

The whole notes are to be held on the strings. Play and repeat the quarter notes slowly and softly.

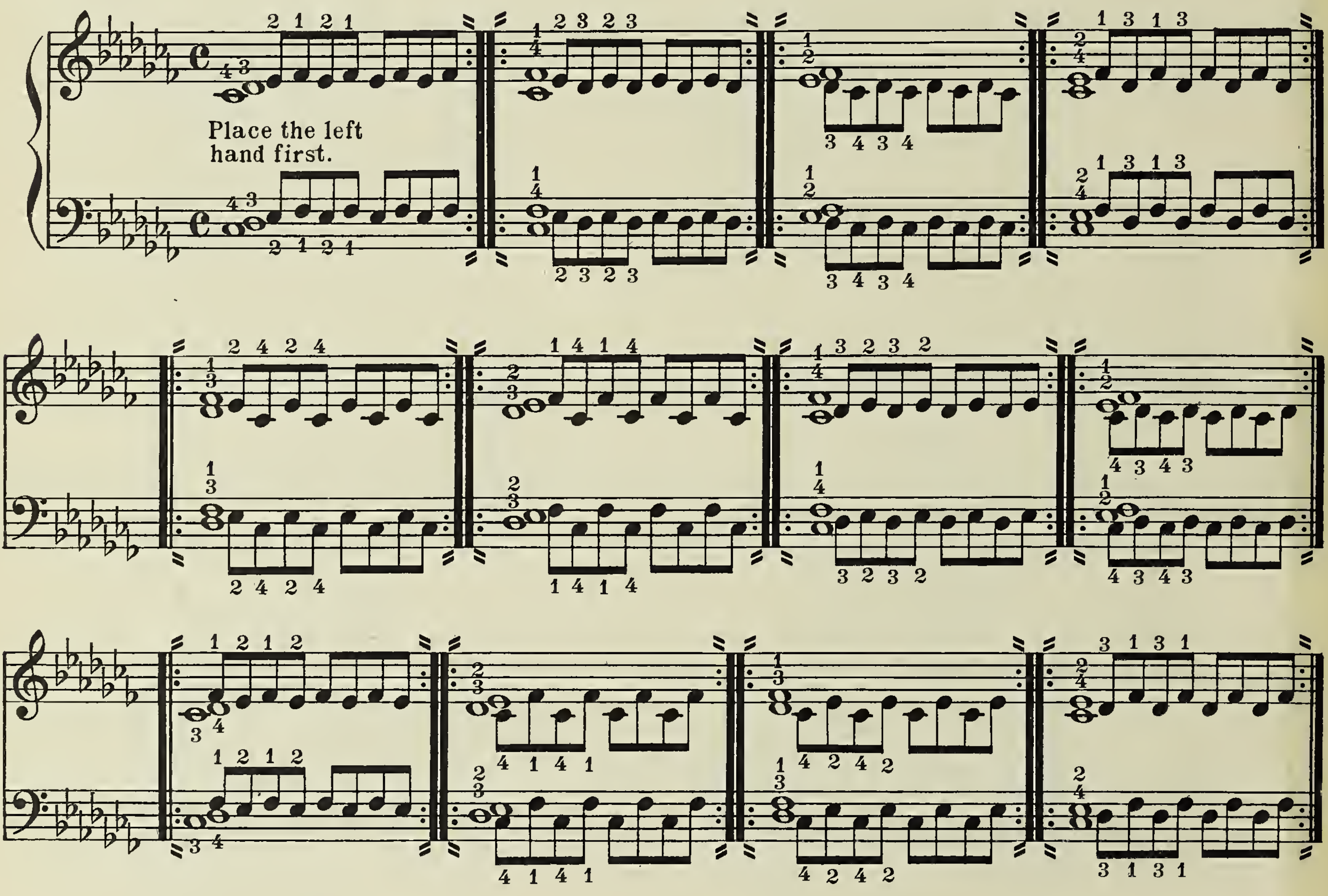




Alternating Exercises in Unison.

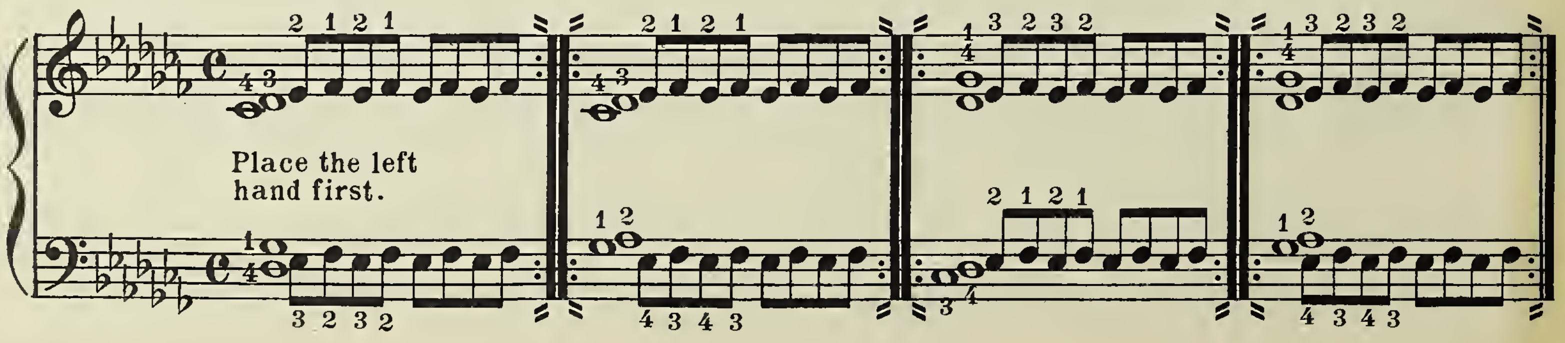
The whole notes are to be held. Play and repeat the eighth notes slowly and softly.

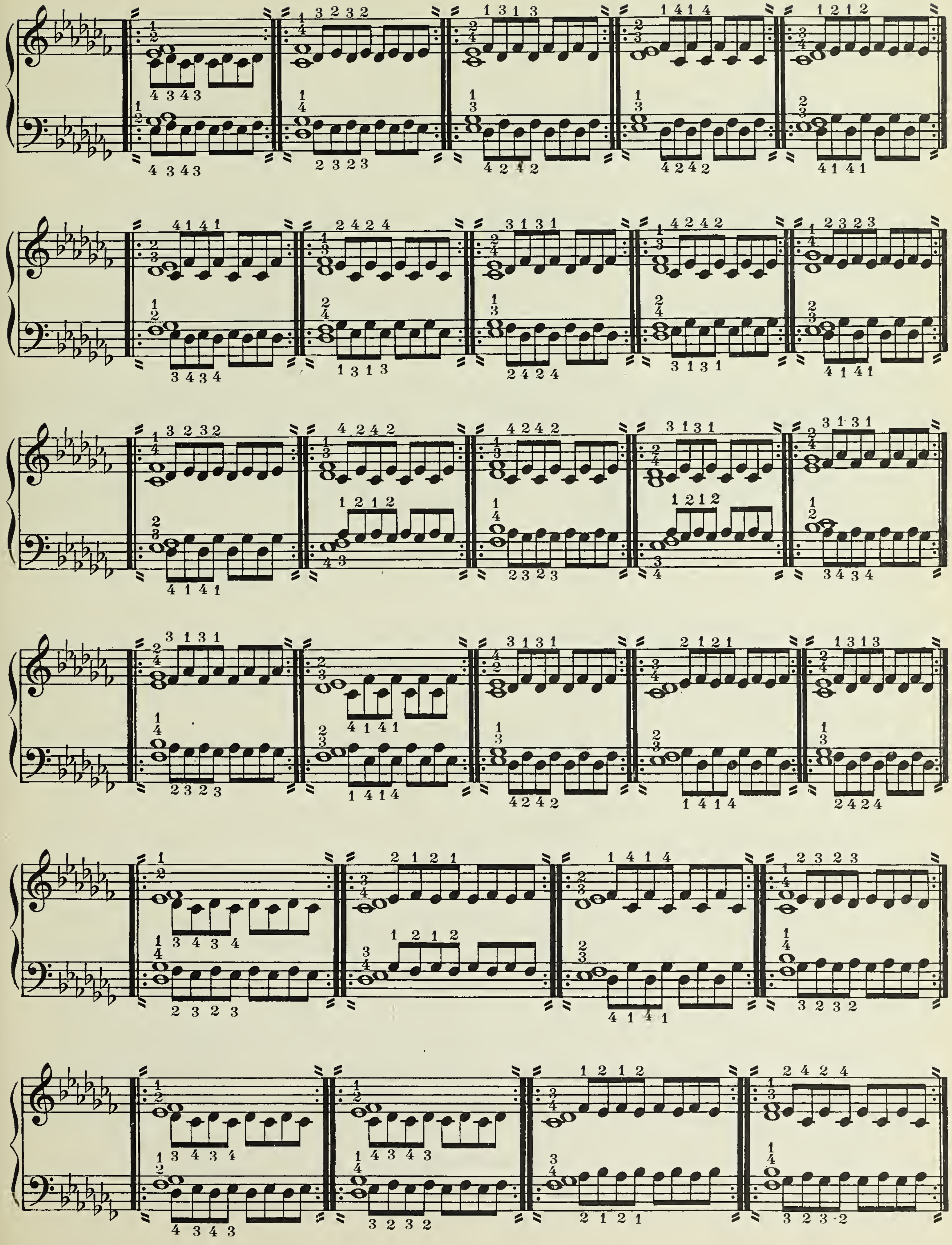
Play E♭; before playing F♭ the E♭ finger must be placed; and similarly for the other exercises in the group.

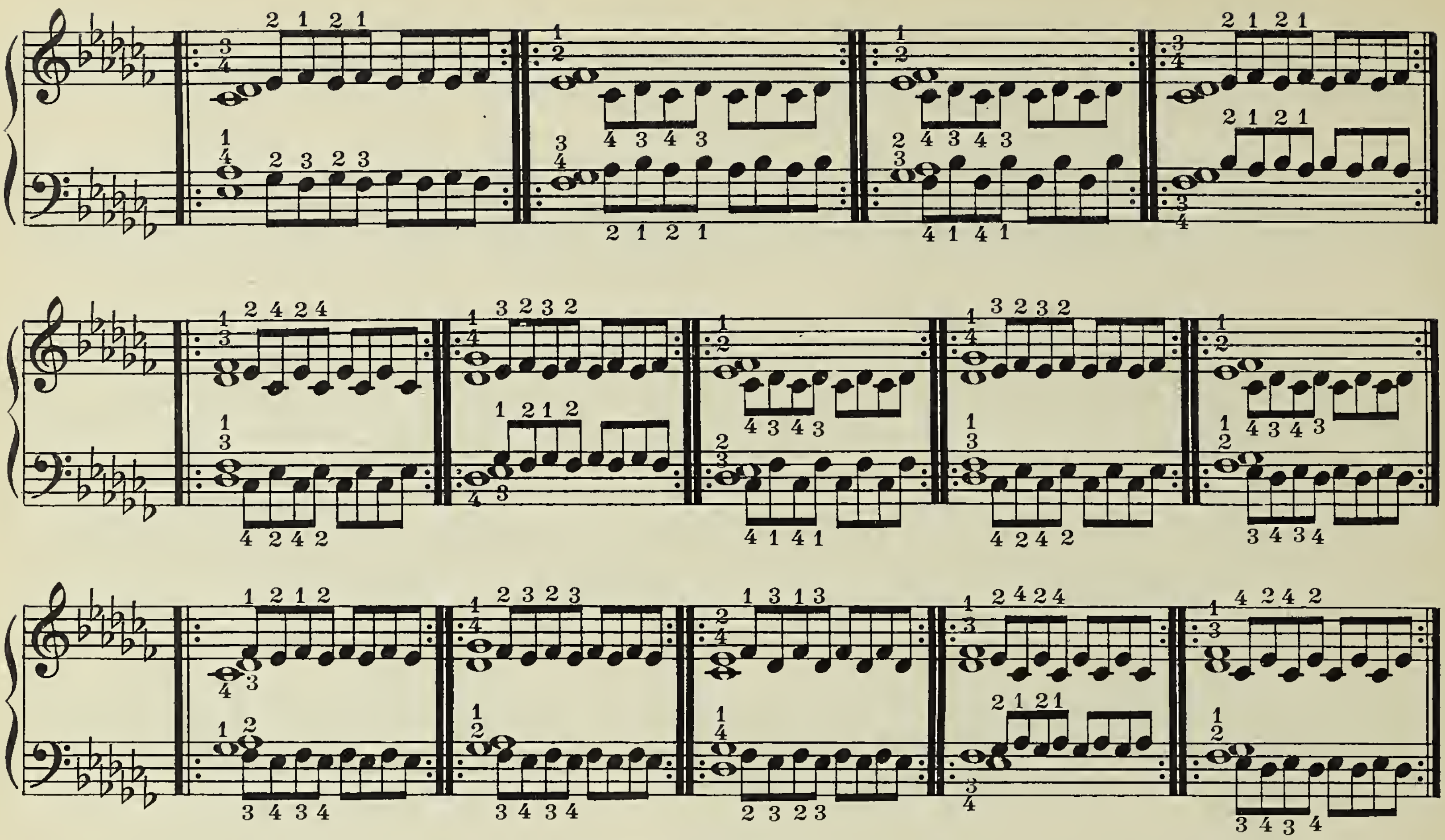


Alternating Exercises in Contrary Motion.

Play E♭; before playing F♭ the E♭ finger must be placed; and similarly for the other exercises in the group.







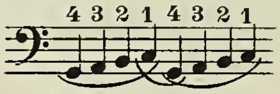
Slur (or placing) from Fourth to First Finger.

Precision and even playing can not be obtained unless the system of placing the fingers is observed.

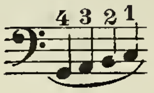
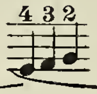
The slur ‿‿‿ in elementary music for harp signifies the number of notes to be considered as forming one group, and the fingers to be placed for the group.

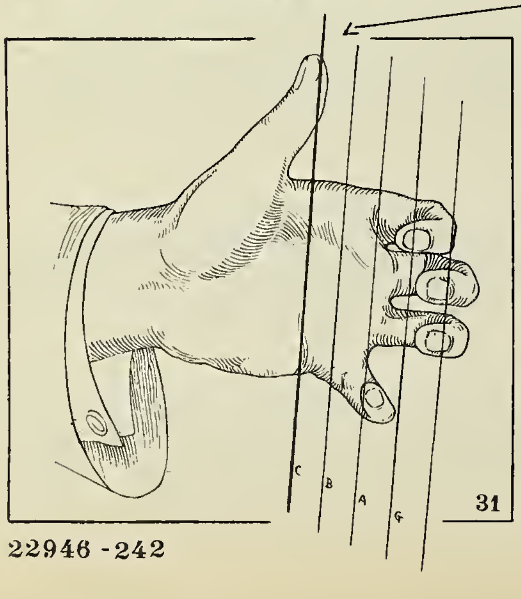
Fingers must be placed in the order in which they are to be used.

Practice left hand, then right hand, before playing in unison. The right hand should be played one octave higher. Fingers which have played or are not playing remain close to the strings. They must not be held straight or be hidden in the palm of the hand.

To play and repeat four notes  place 4,3,2,1; play 4,3,2; and before using the thumb place the 4th finger back on G, and repeat.

EXAMPLE Nº 1.

Place four fingers on ; play but do not replace ; before playing place ; then play ; and repeat.



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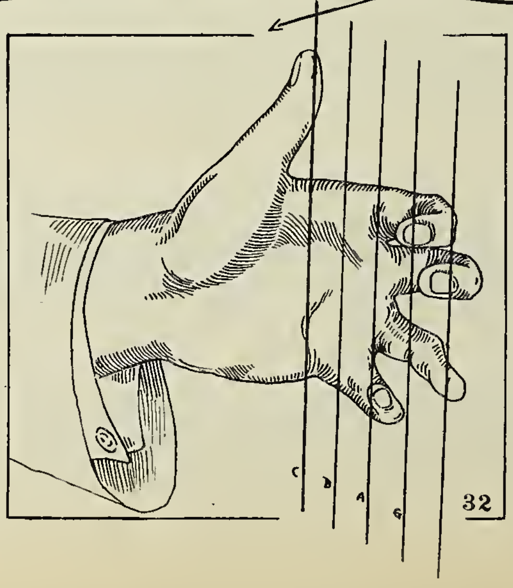

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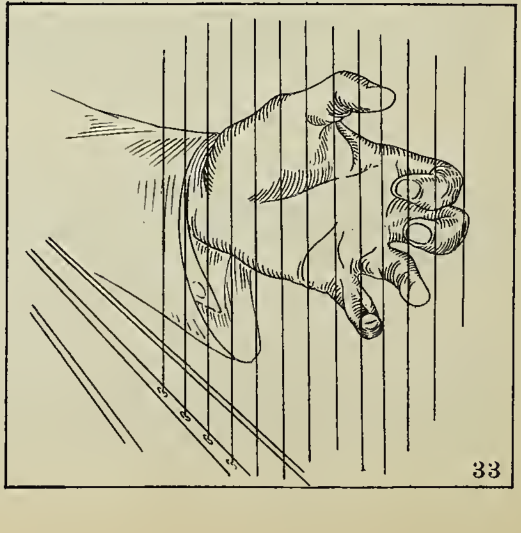
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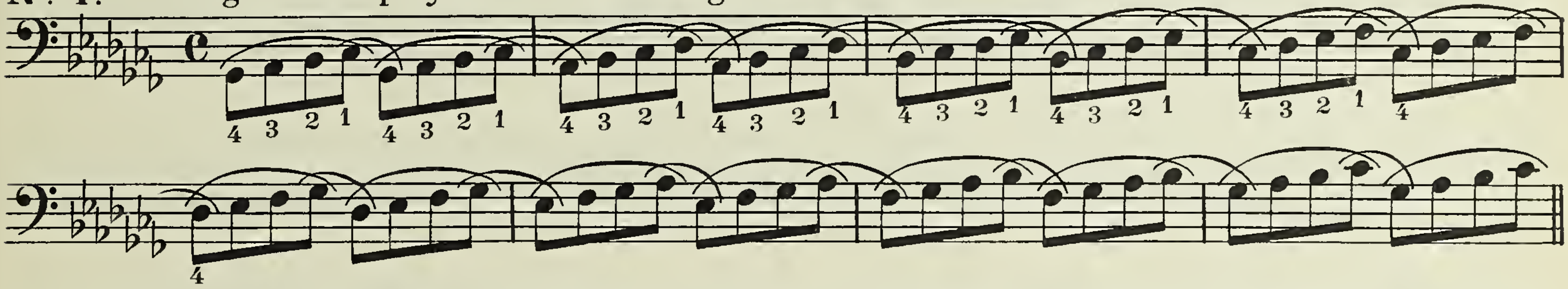
Important Reminder.

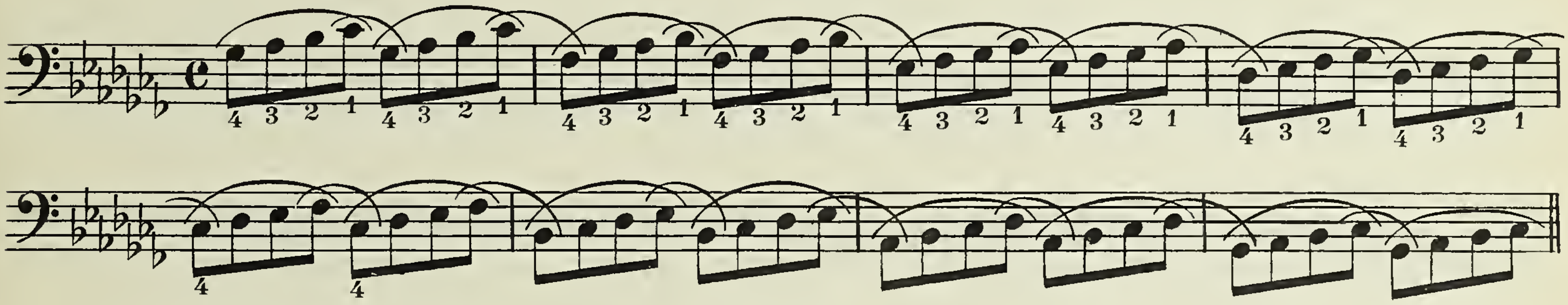
Elbows high. Thumbs high. Right wrist resting. Palms parallel with strings. Each finger plays with only two motions, back and forth from the knuckle joints. Play slowly and softly.

In ascending and descending exercises the forearm and hand remain in a straight line, the elbow leading the hand.

Nº 1. Right hand plays one octave higher.

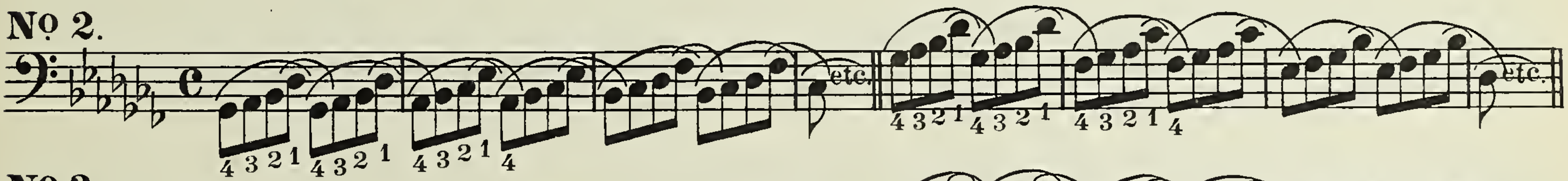


To play Nº 1. down the scale, the fourth finger reaches the lower note but with the same principle of grouping and placing the fingers as in going up.

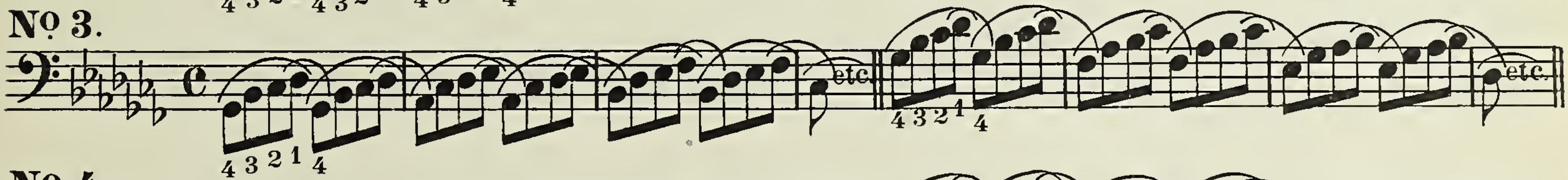


Apply the preceding rules in following exercises.

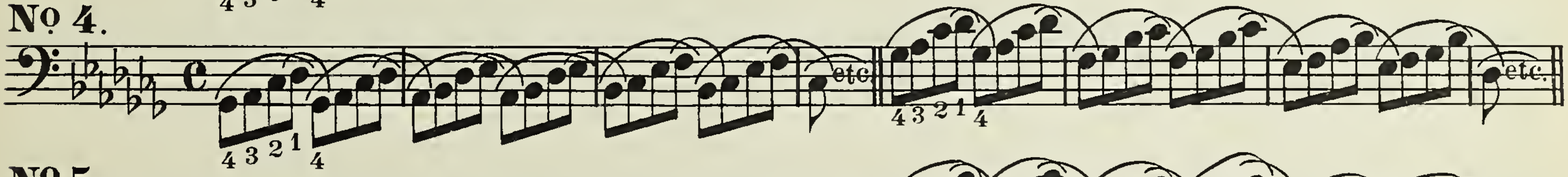
Nº 2.



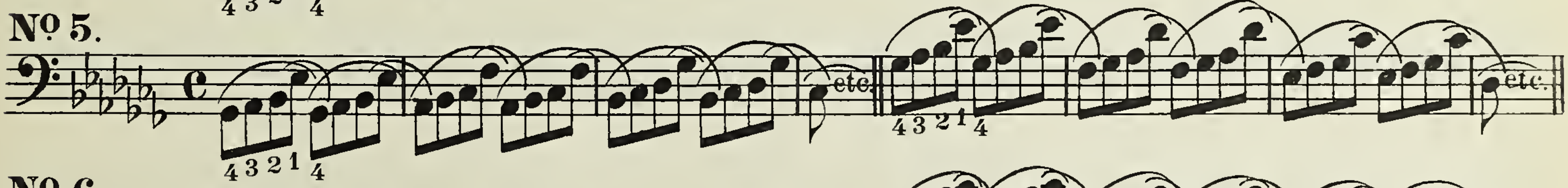
Nº 3.



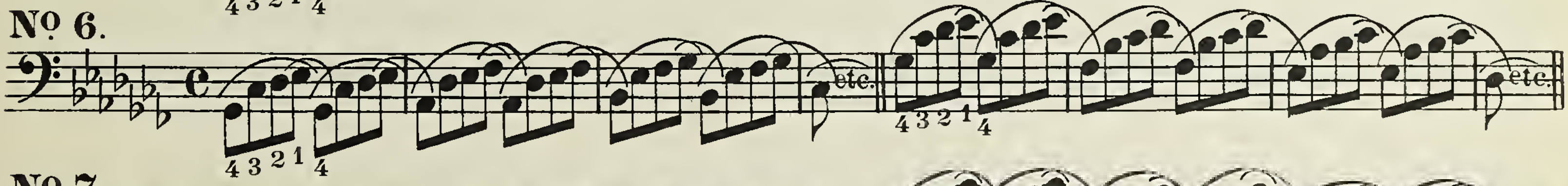
Nº 4.



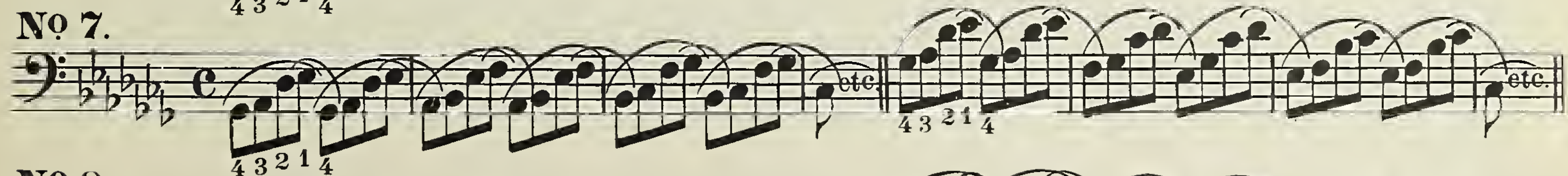
Nº 5.



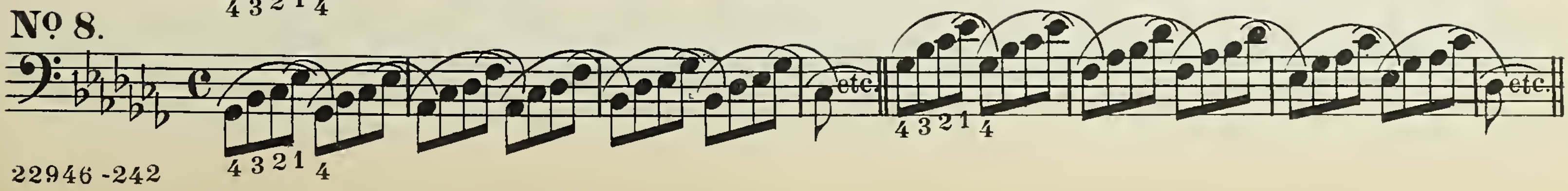
Nº 6.



Nº 7.



Nº 8.

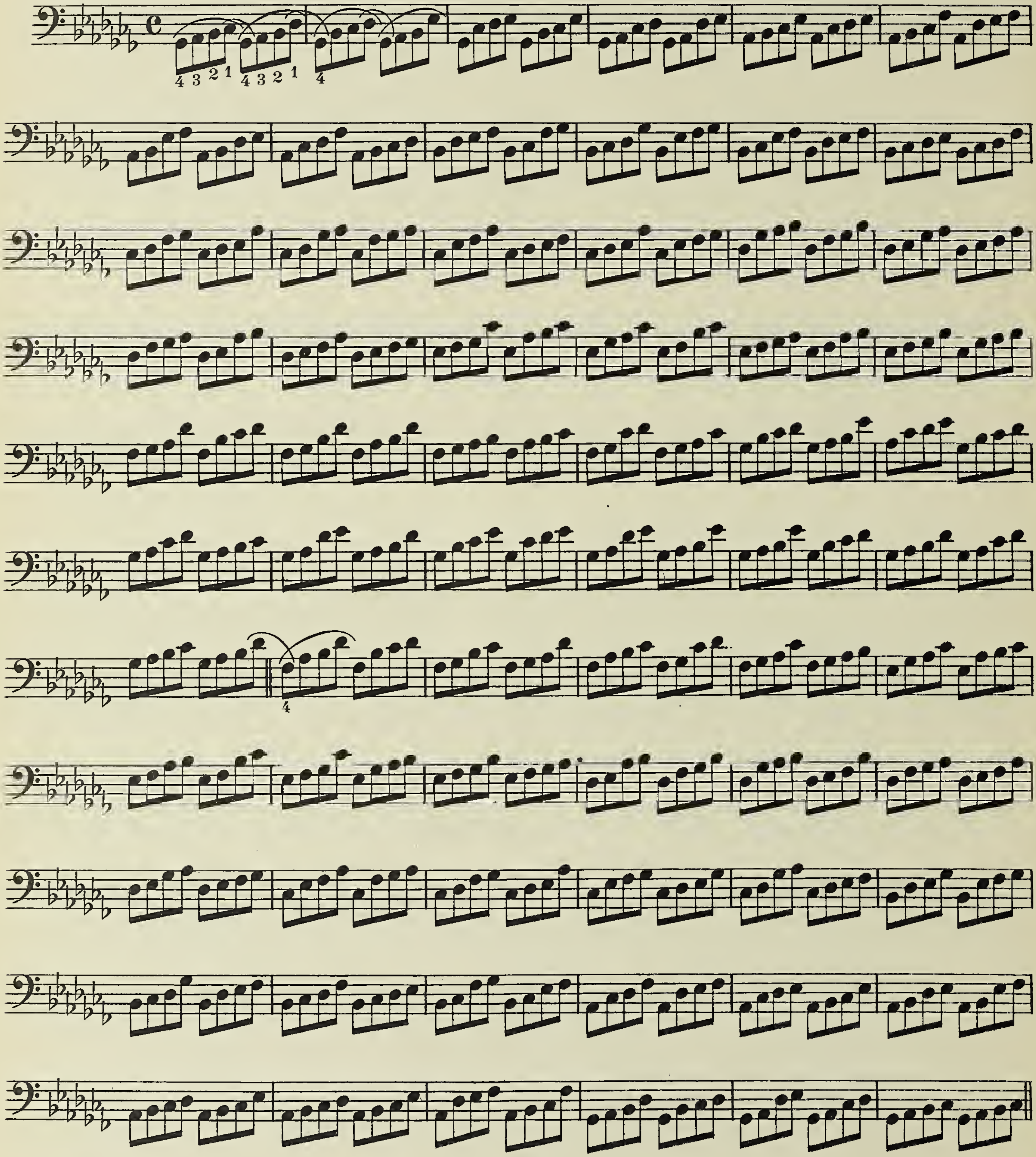


Progress lies in perfection of fundamental exercises.

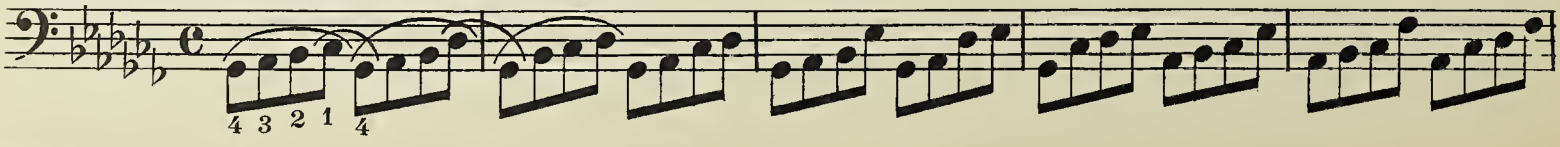
Practice the preceding eight exercises until mastered before studying the new exercises.

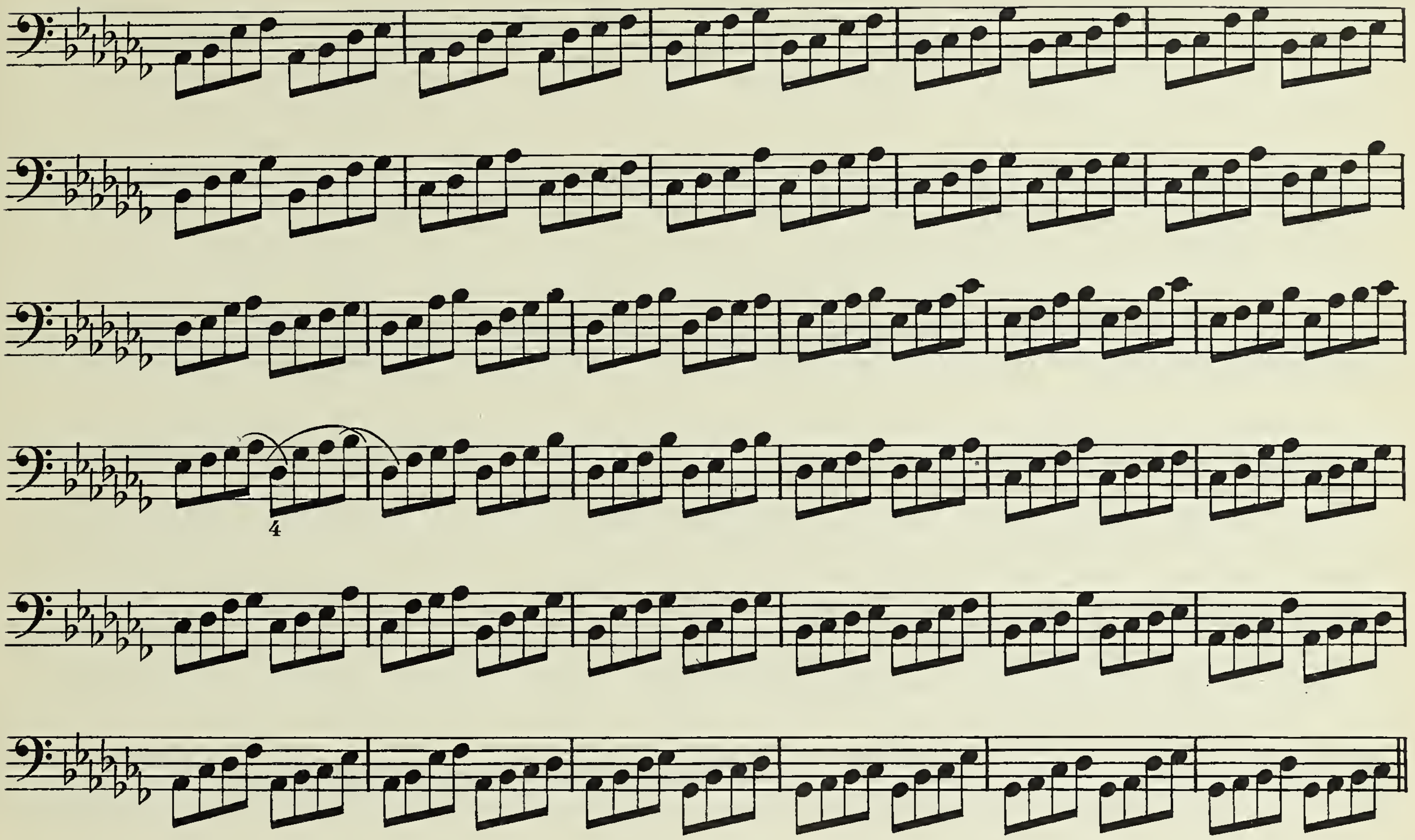
Combination of Eight Preceding Exercises. Keep Correct Position.

Nº 1.

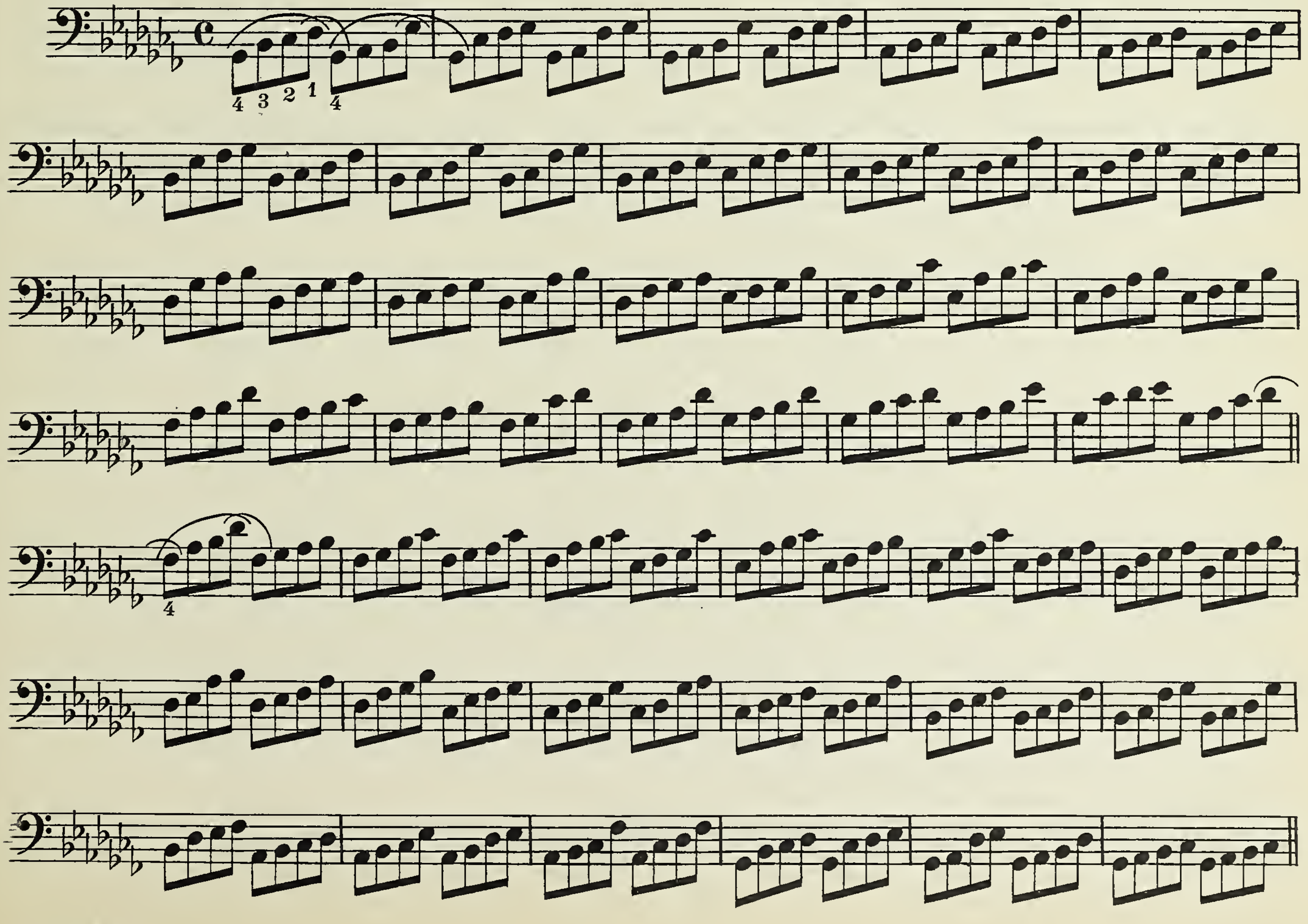


Nº 2.





Nº 3.



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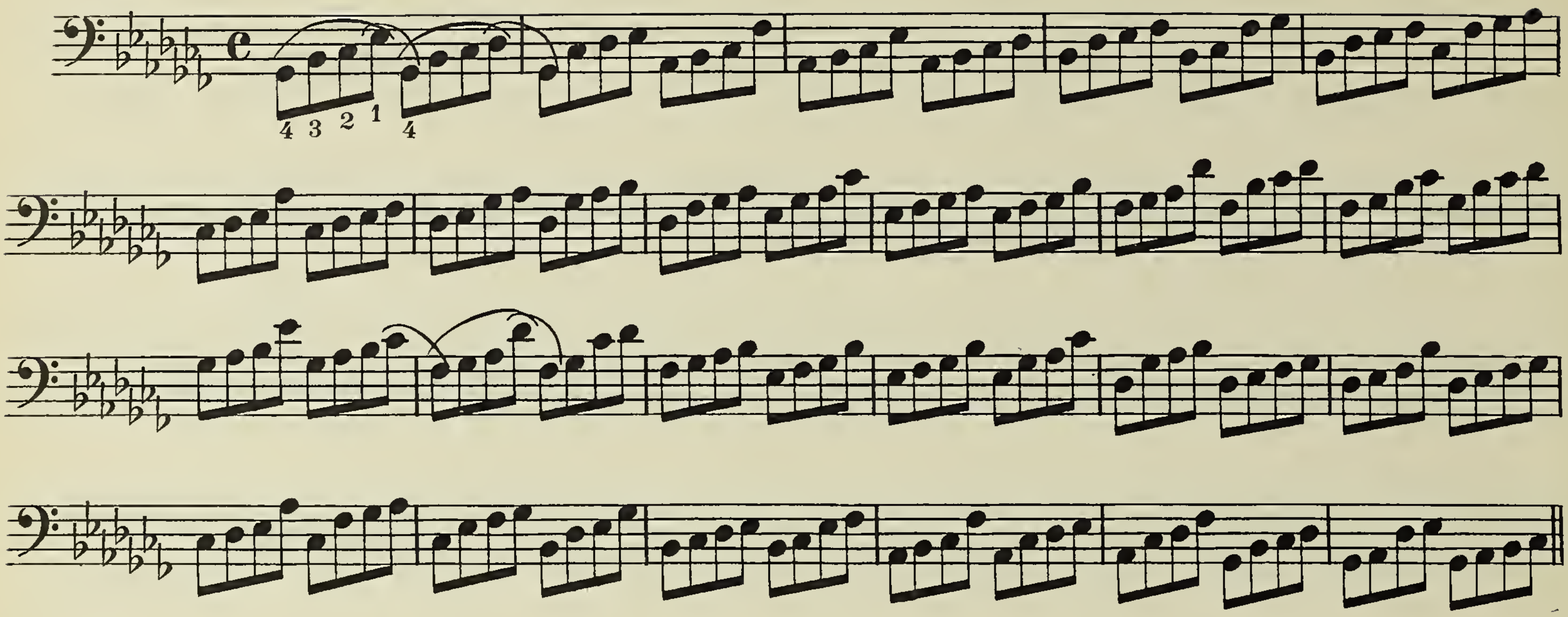

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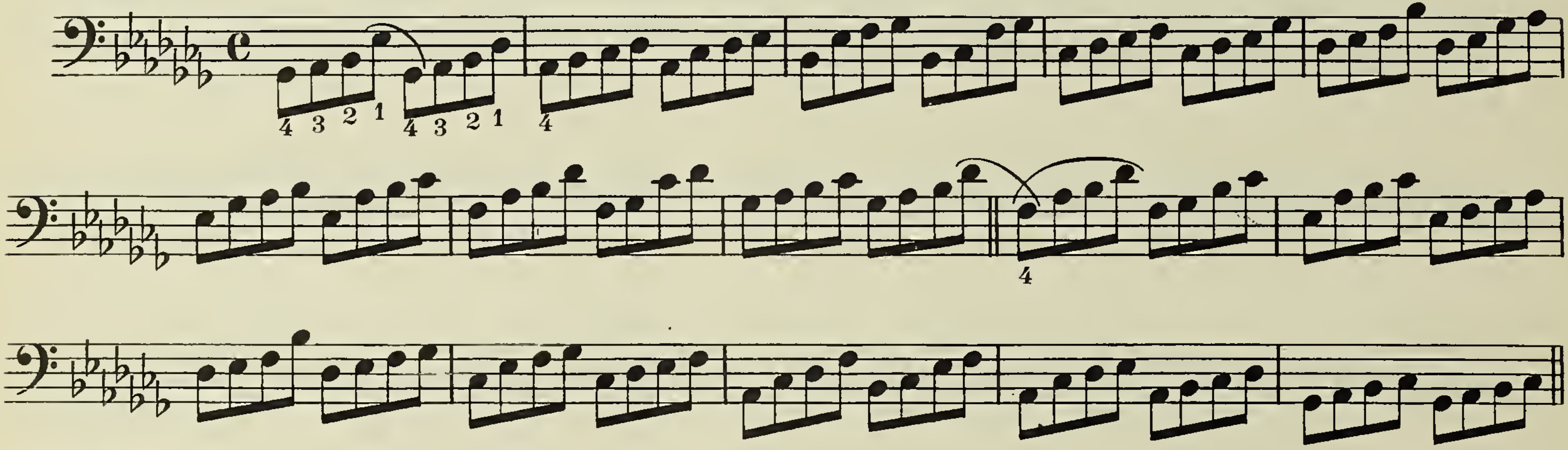
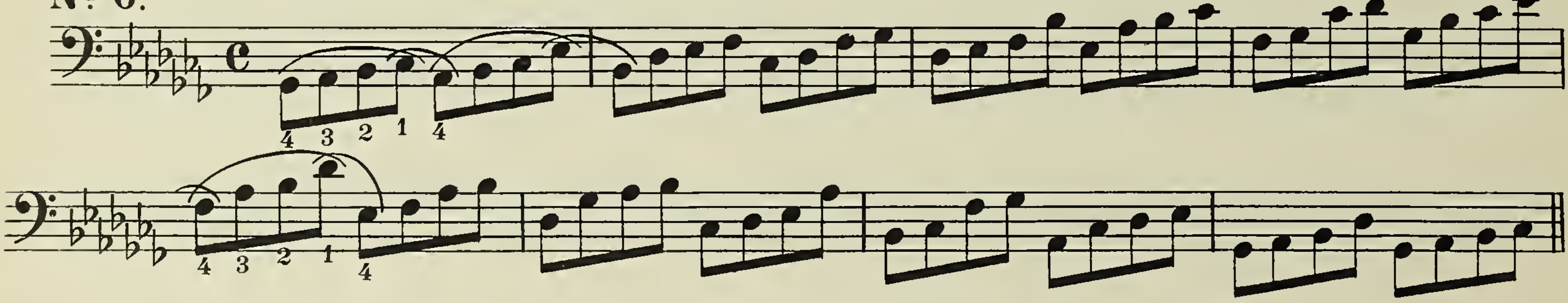


Nº 6.



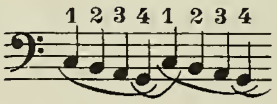
Slur (or placing) from First to Fourth Finger.

The slur ‿‿ in elementary music for the harp signifies the number of notes to be considered as forming one group, and the fingers to be placed for the group.

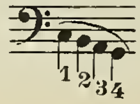
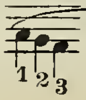
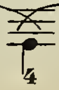
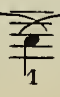
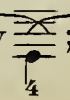
Fingers must be placed in the order in which they are to be used.

Fingers which have played or are not playing should remain close to the strings. They must not be held straight or be hidden in the palm of the hand.

Practice left hand, then right hand, before playing in unison. The right hand should play one octave higher.

To play and repeat four notes  place 1, 2, 3, 4; play 1, 2, 3; and before playing the 4th finger place the thumb back on C, and repeat.

EXAMPLE Nº 2.

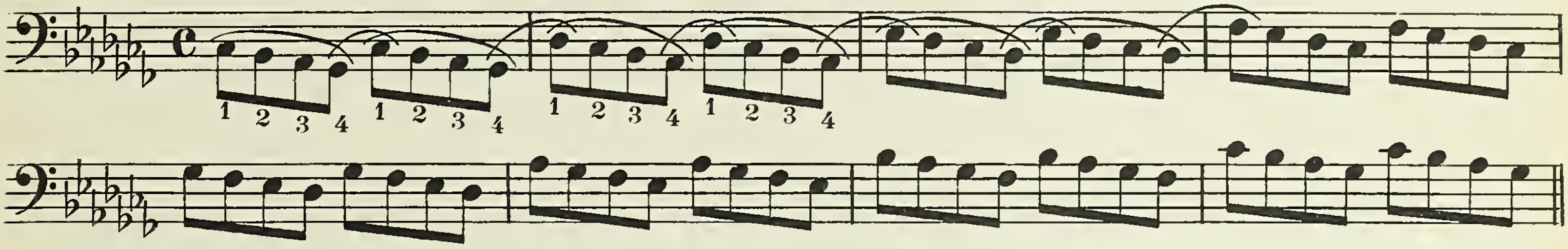
𝄆 Place four fingers on ; play but do not replace ; before playing  place ; then play ; and repeat. 𝄇

Important Reminder.

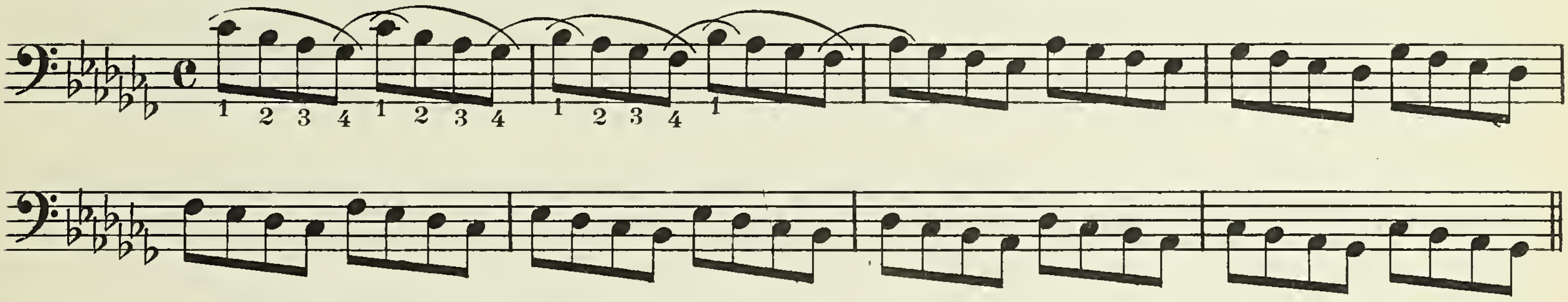
Elbows high. Thumbs high. Right wrist resting. Palms parallel with strings. Each finger plays with only two motions, back and forth from the knuckle joints. Play slowly and softly.

In ascending and descending exercises the forearm and hand remain in a straight line, the elbow leading the hand.

Nº 1. Right hand plays one octave higher.

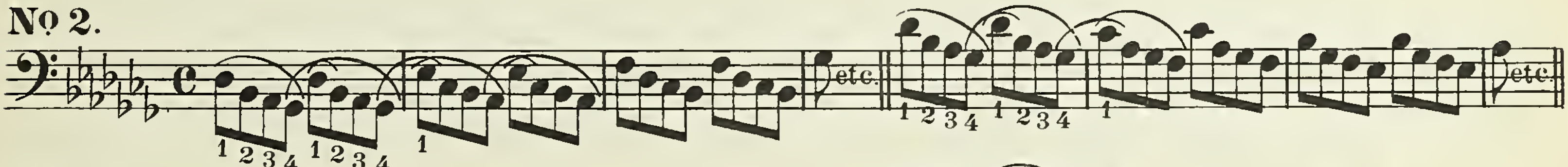


To play Nº 1. down the scale, the thumb reaches the lower note but with the same principle of grouping and placing the fingers as in going up.

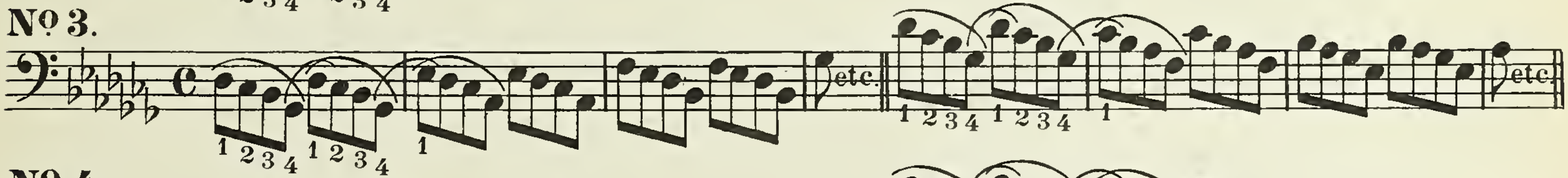


Apply the preceding rules in the following exercises.

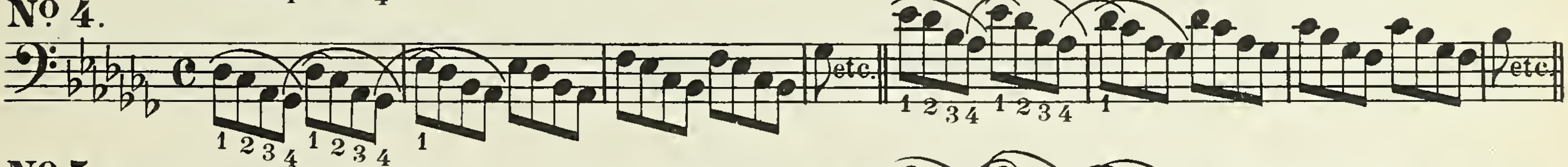
Nº 2.



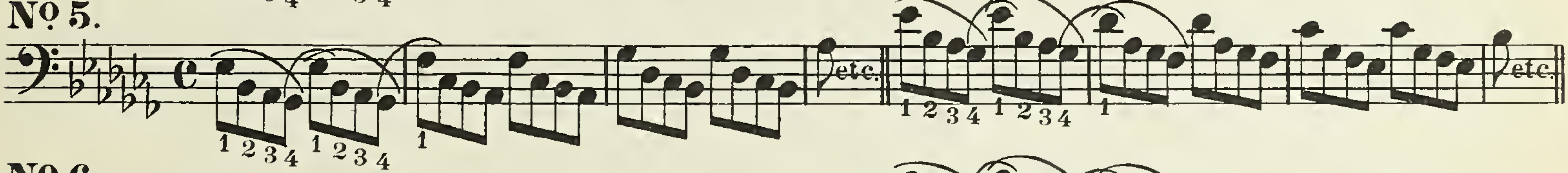
Nº 3.



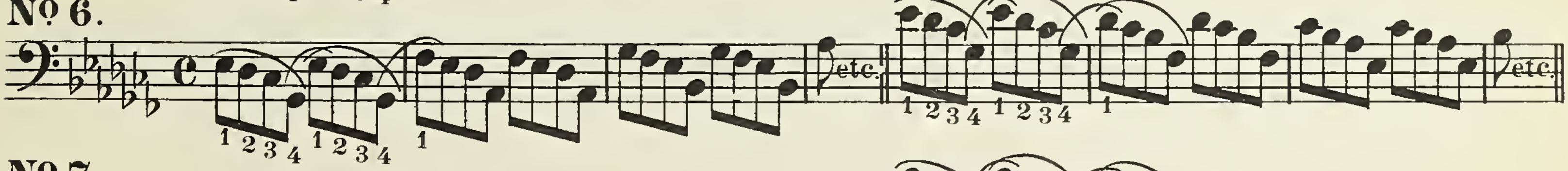
Nº 4.



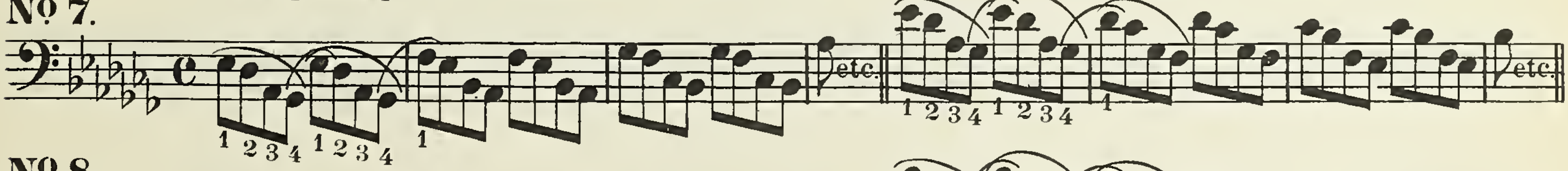
Nº 5.



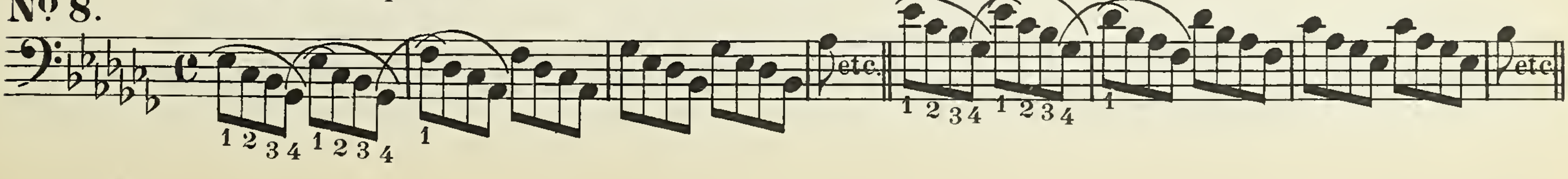
Nº 6.



Nº 7.



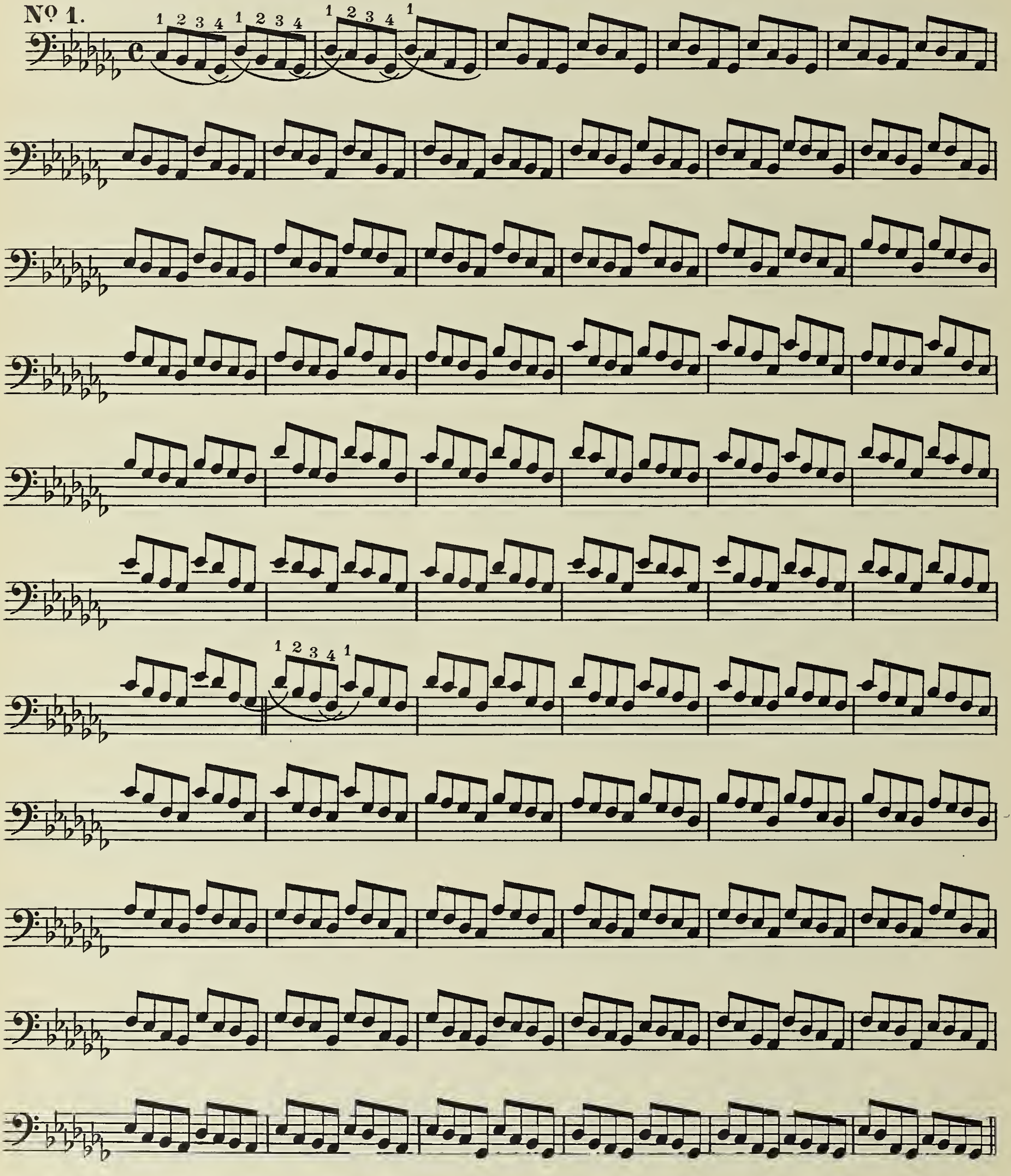
Nº 8.



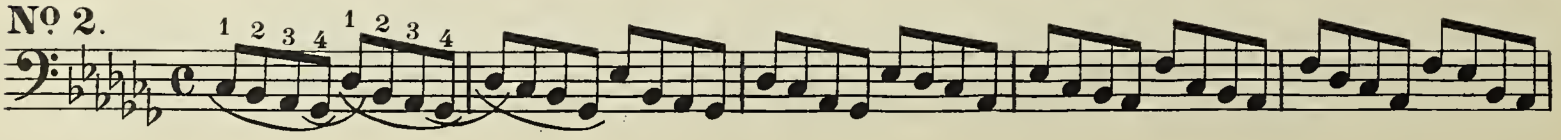
Practice the preceding exercises until mastered, before studying the new exercises.

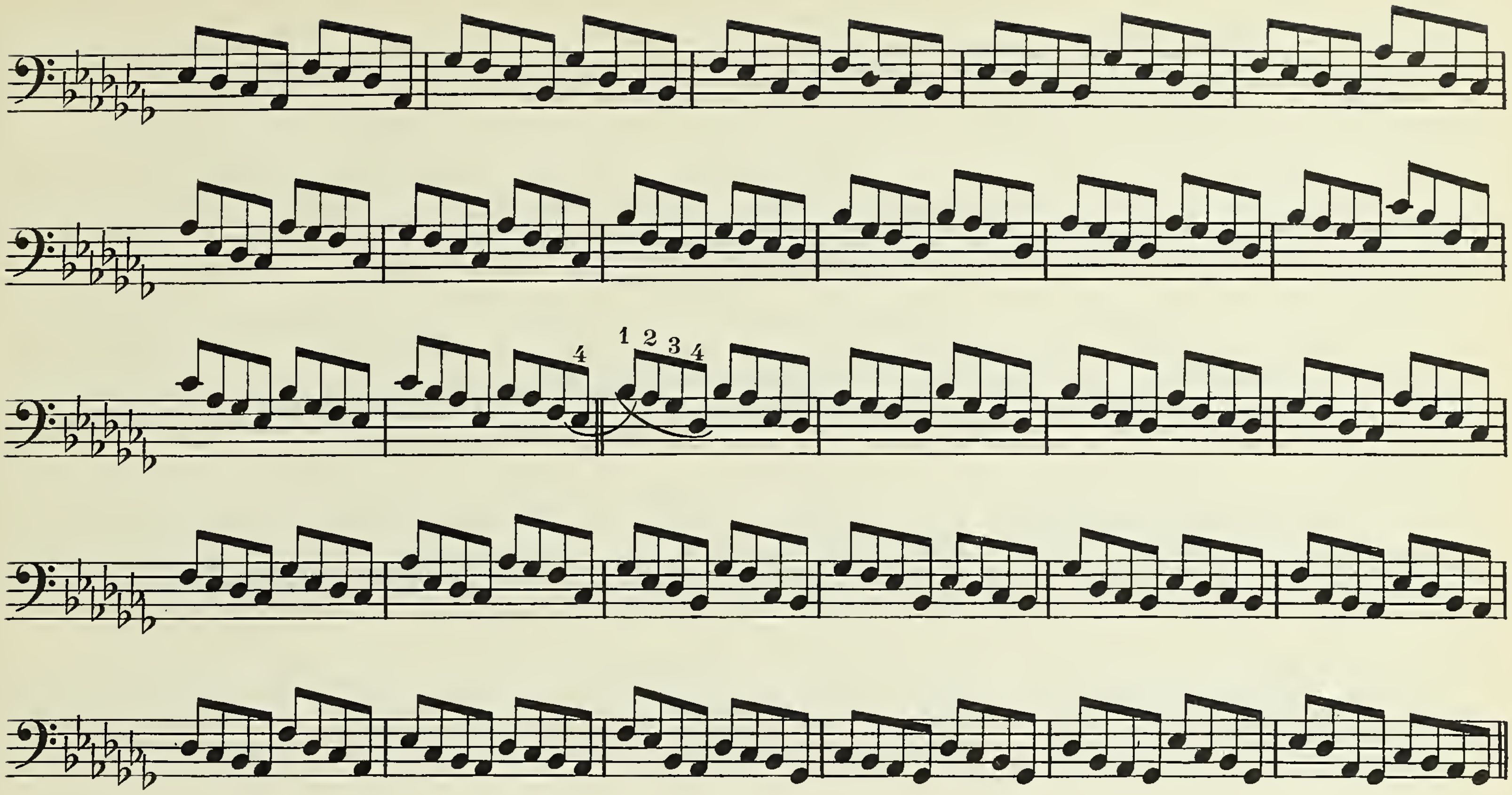
Combination of Eight Preceding Exercises. Keep Correct Position.

No 1.

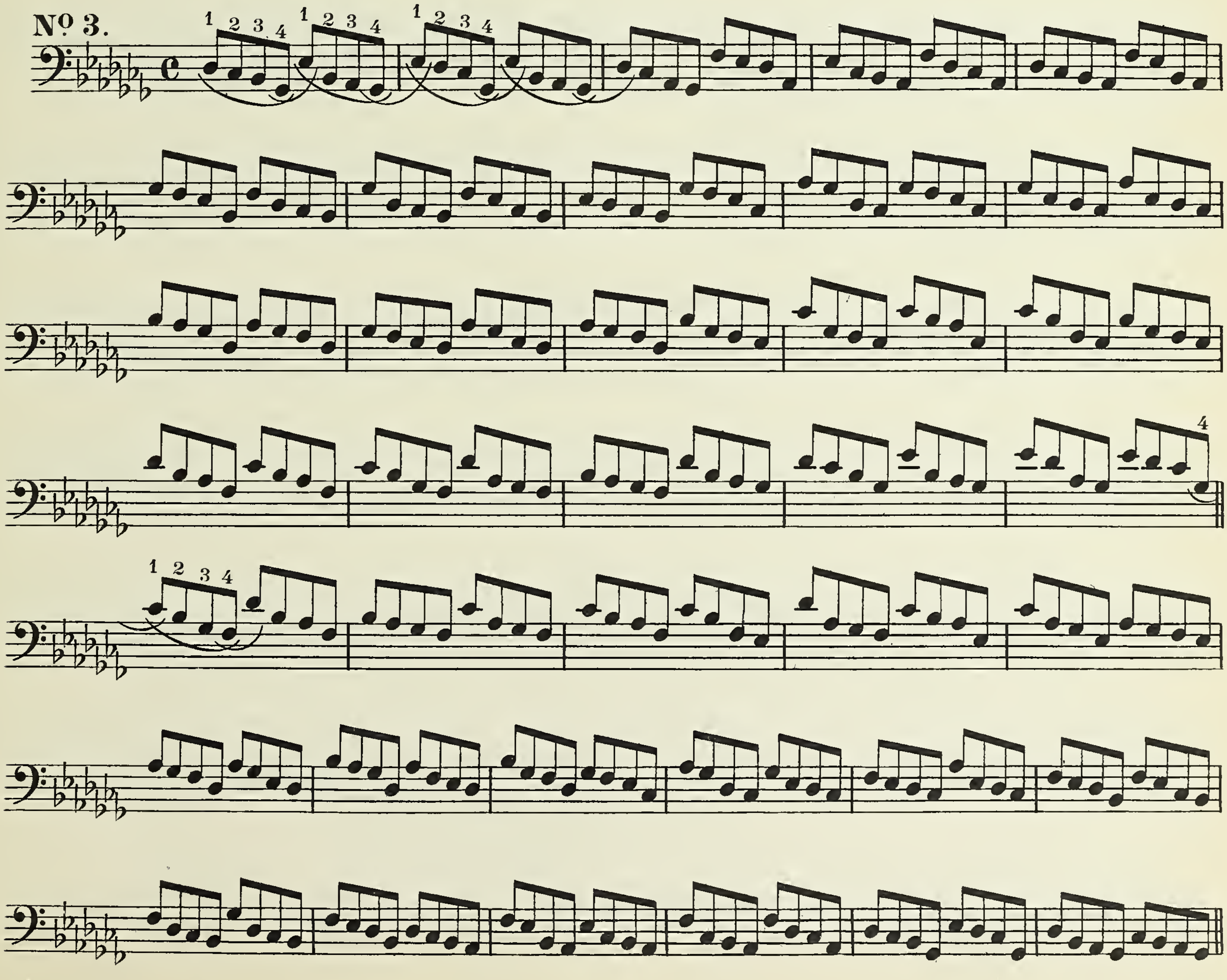


No 2.

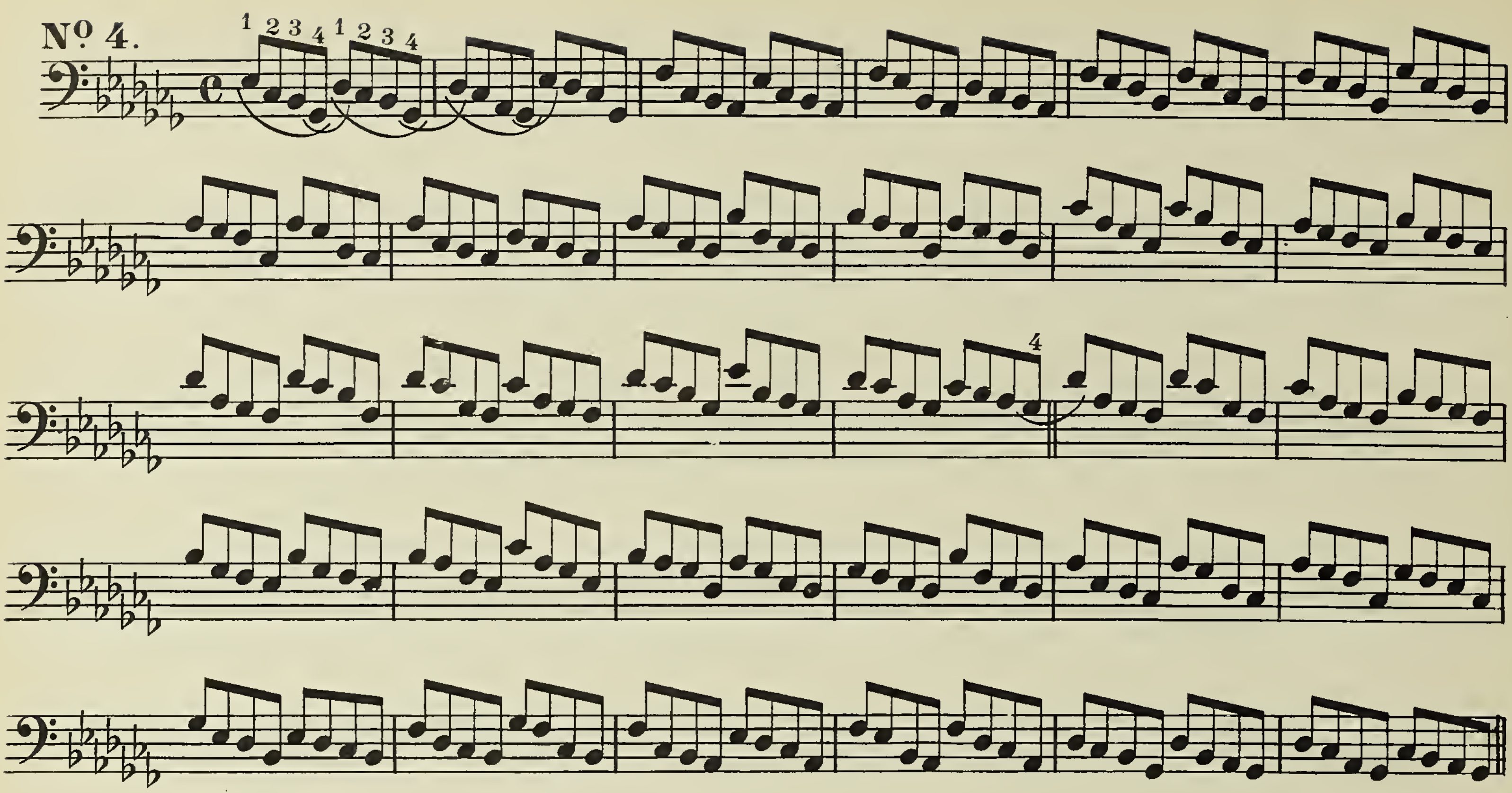




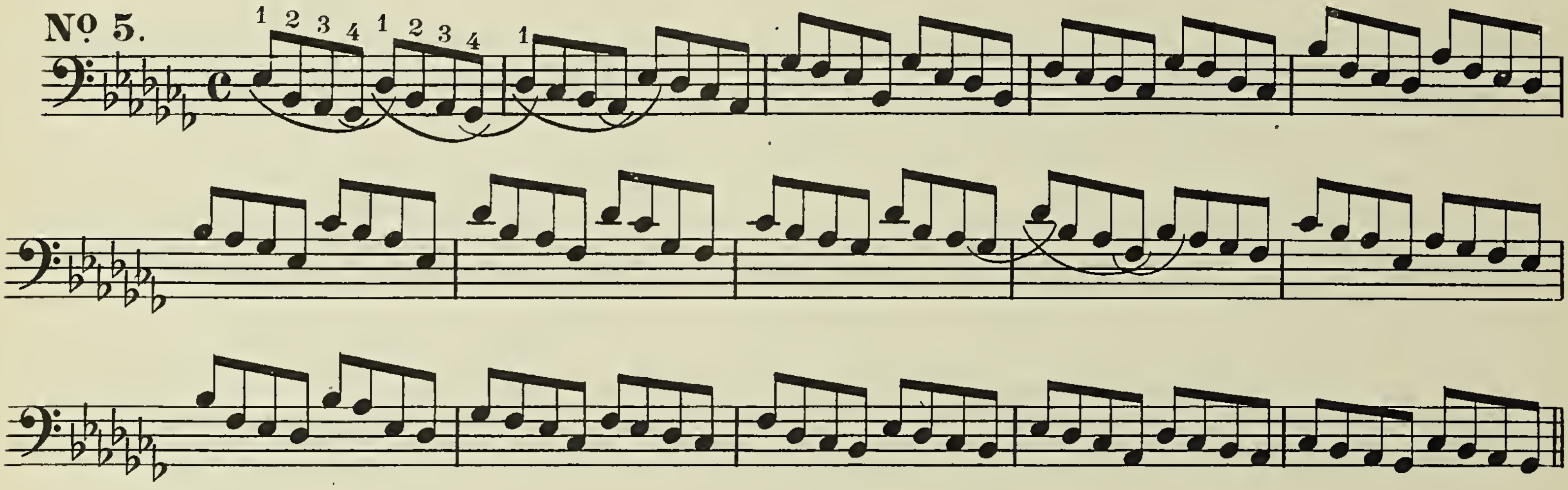
Nº 3.



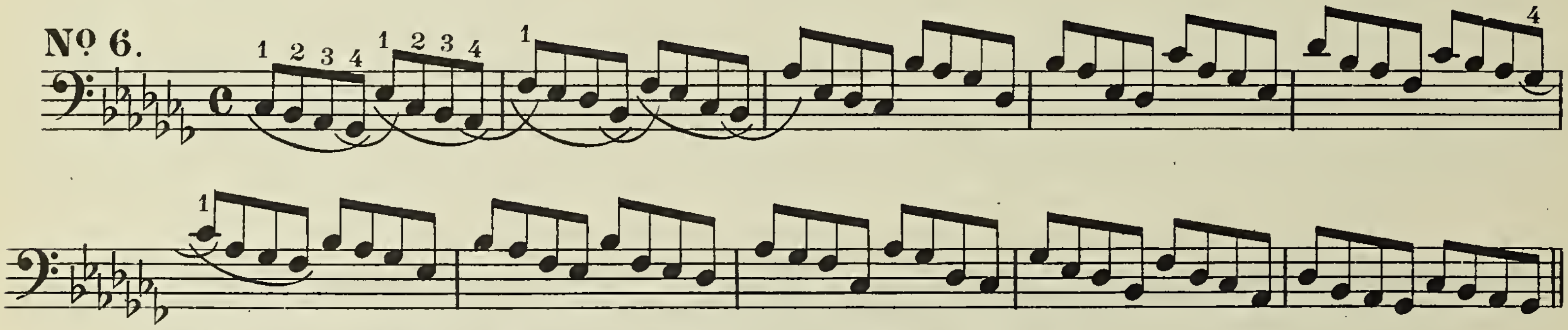
Nº 4.



Nº 5.

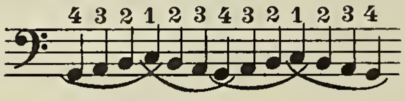


Nº 6.

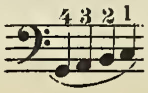
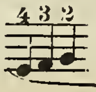
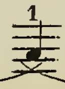
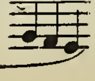
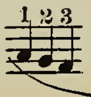


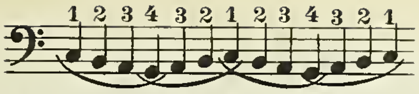
Slur (or placing) from Fourth to First Finger and Reversed.

The placing of the fingers as in Examples Nº 1 and 2 is now combined. Fingers must be placed in the order in which they are to be used. Fingers which have played or are not playing remain close to the strings; they must not be held straight or be hidden in the palm of the hand.

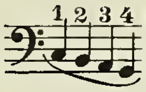
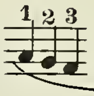
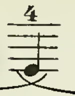
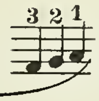
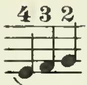
To play and repeat four notes up and down  place 4,3,2,1; play 4,3,2; and before playing the thumb replace 2,3,4; then play 1,2,3; and so on.

EXAMPLE Nº 3.

Place four fingers on ; play but do not replace ; before playing  place ; play but do not replace ; and repeat.

To play and repeat four notes down and up  place 1,2,3,4; play 1,2,3; and before playing the 4th finger replace 3,2,1; then play 4,3,2; and so on.

EXAMPLE Nº 4.

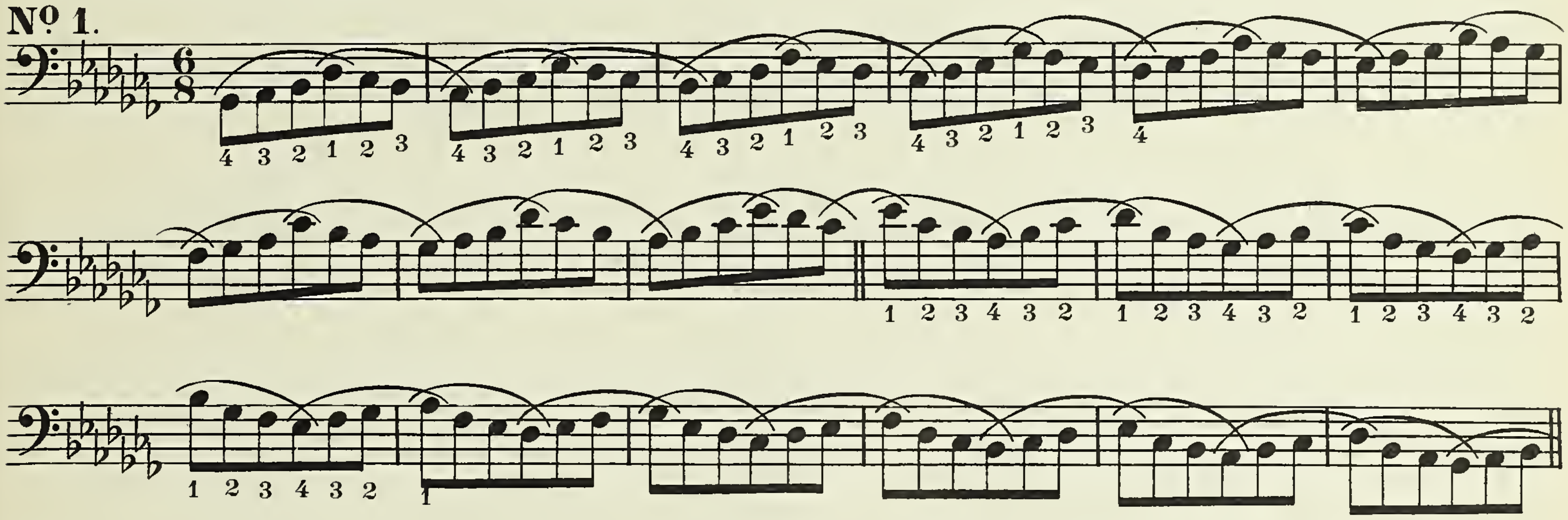
Place four fingers on ; play but do not replace ; before playing  place ; play but do not replace , and repeat.

Important Reminder.

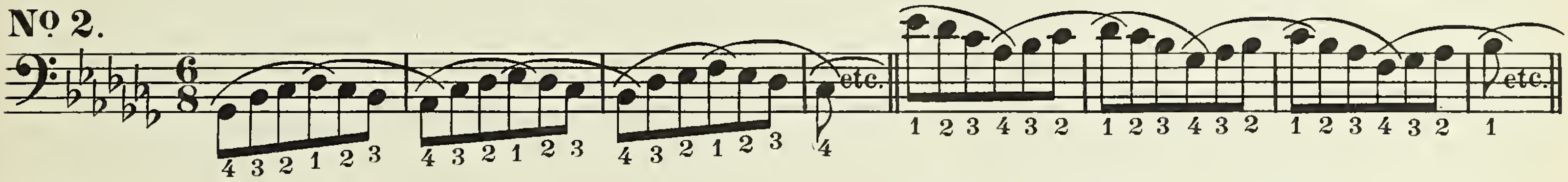
Elbows high. Thumbs high. Right wrist resting. Palms parallel with strings. Each finger plays with only two motions, back and forth from the knuckle joints. Play slowly and softly.

In ascending and descending exercises, the forearm and hand remain in a straight line, the elbow leading the hand.

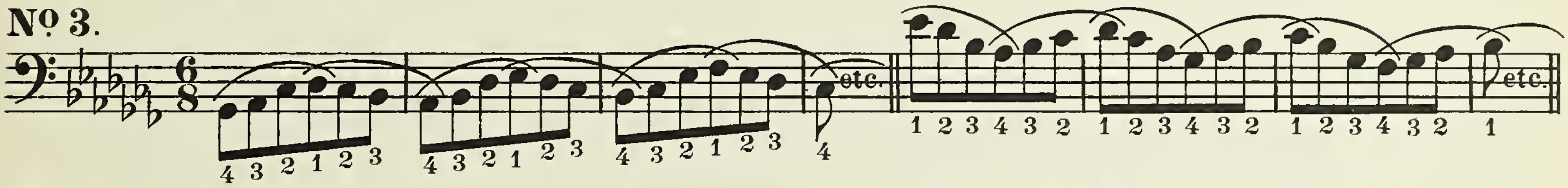
Nº 1.



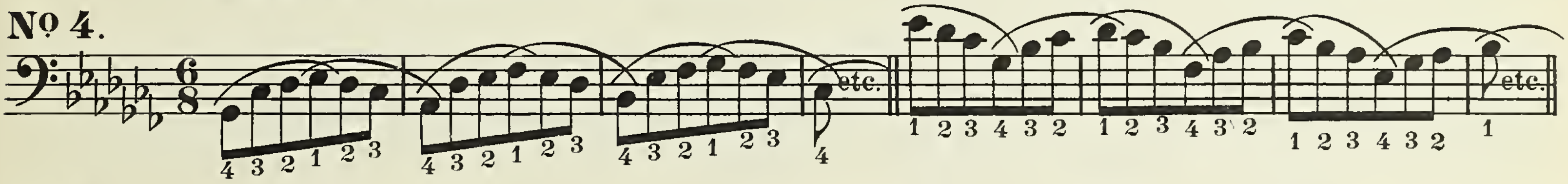
Nº 2.



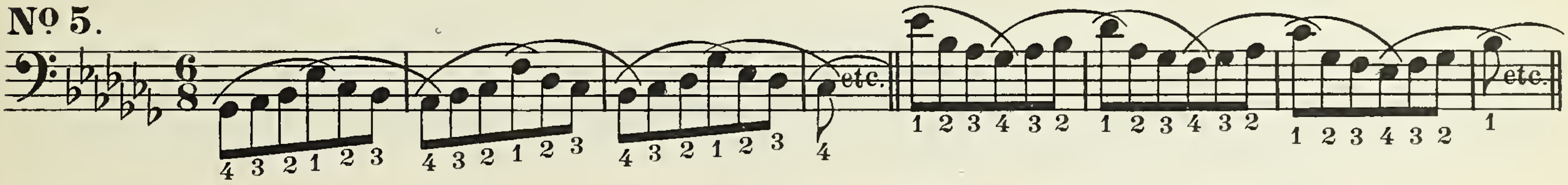
Nº 3.



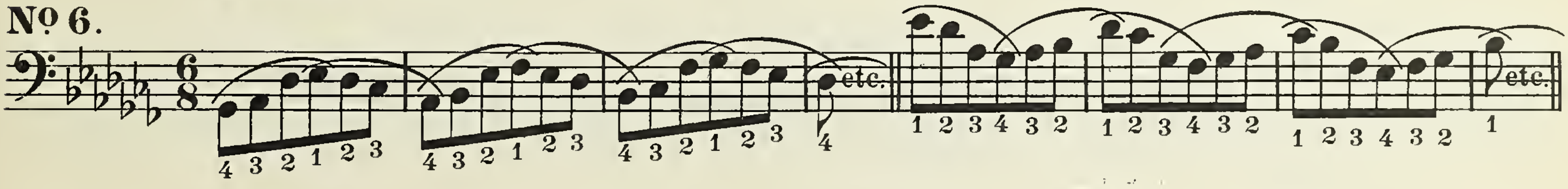
Nº 4.



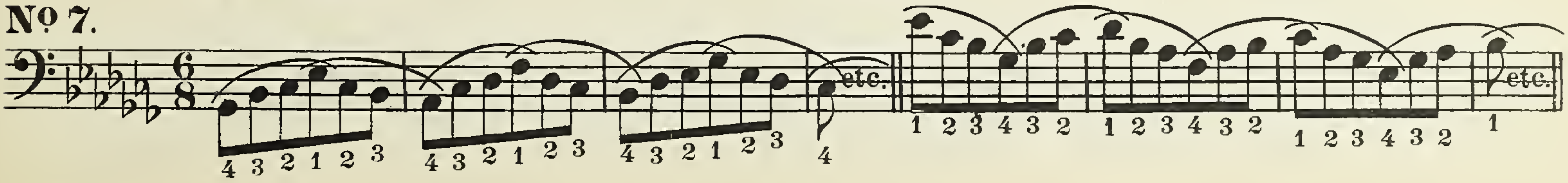
Nº 5.



Nº 6.



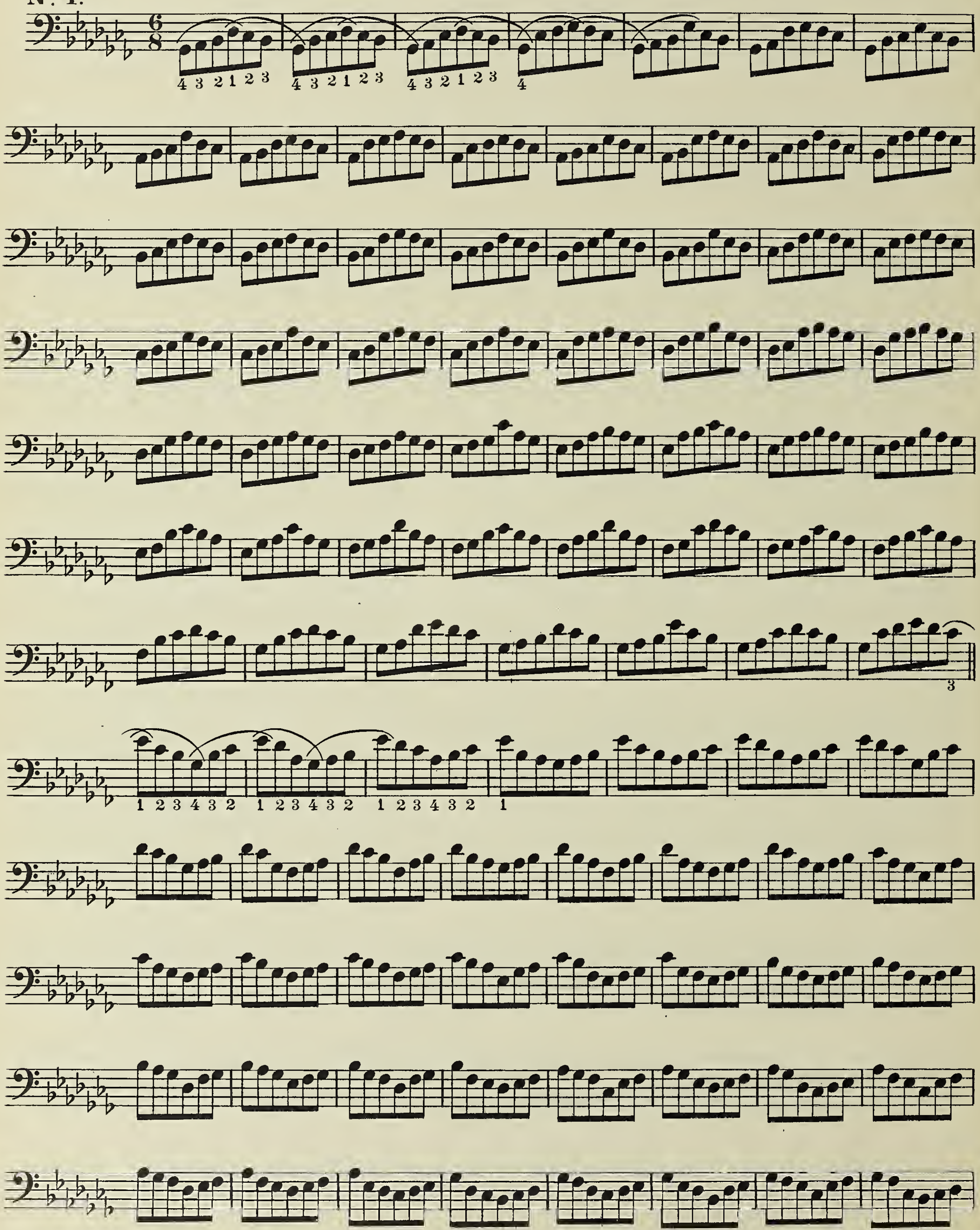
Nº 7.

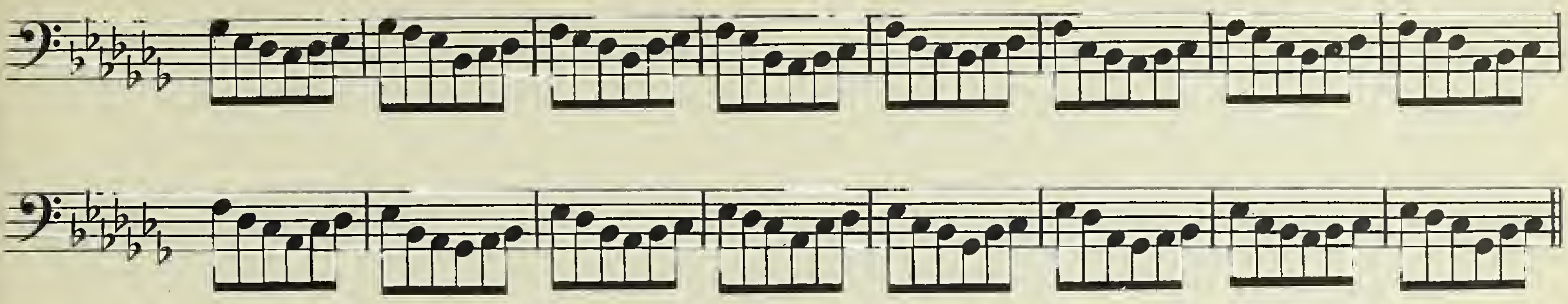


Practice the preceding exercises until mastered, before studying the new exercises.

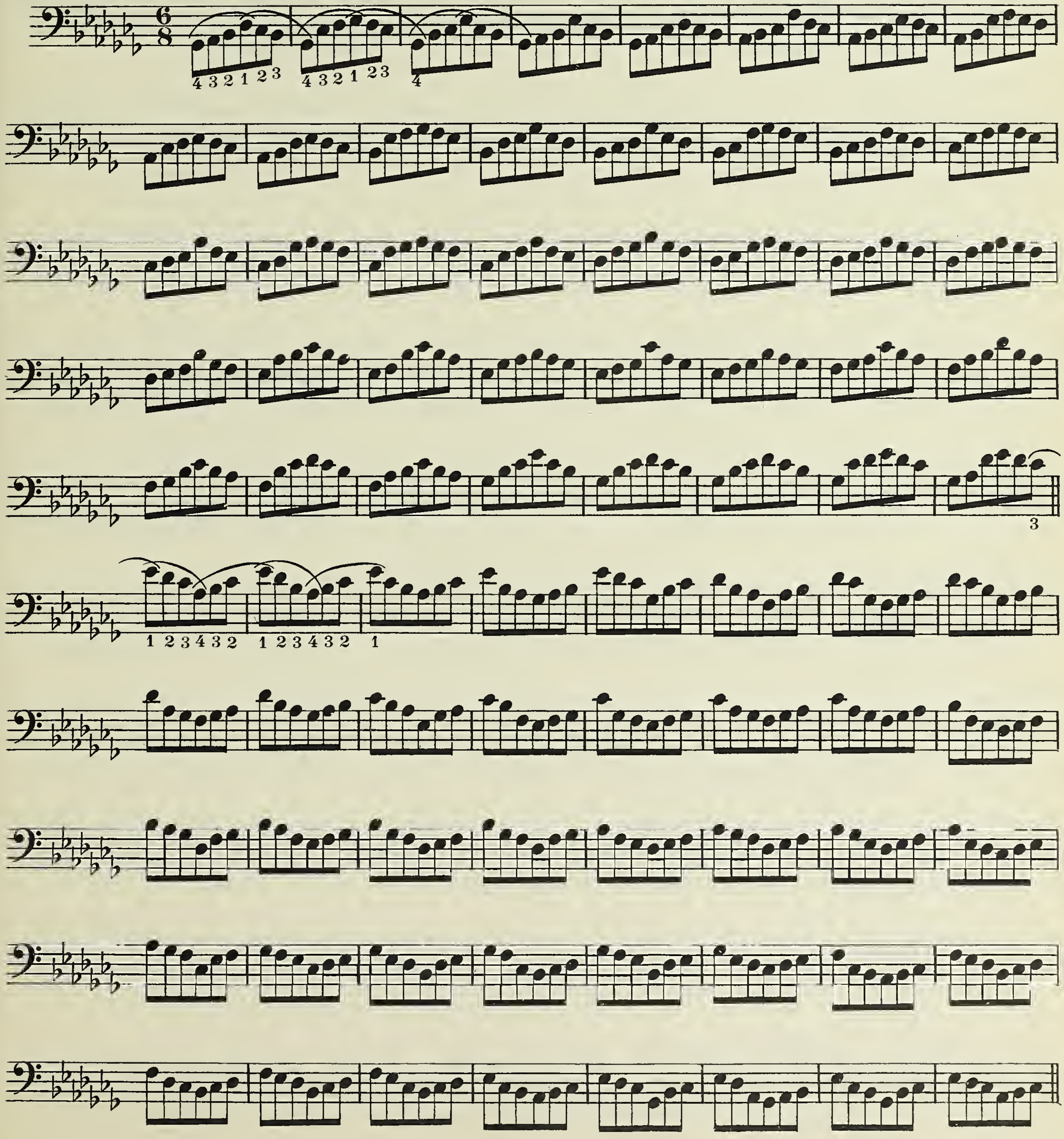
Combination of Seven Preceding Exercises. Keep Correct Position.

Nº 1.

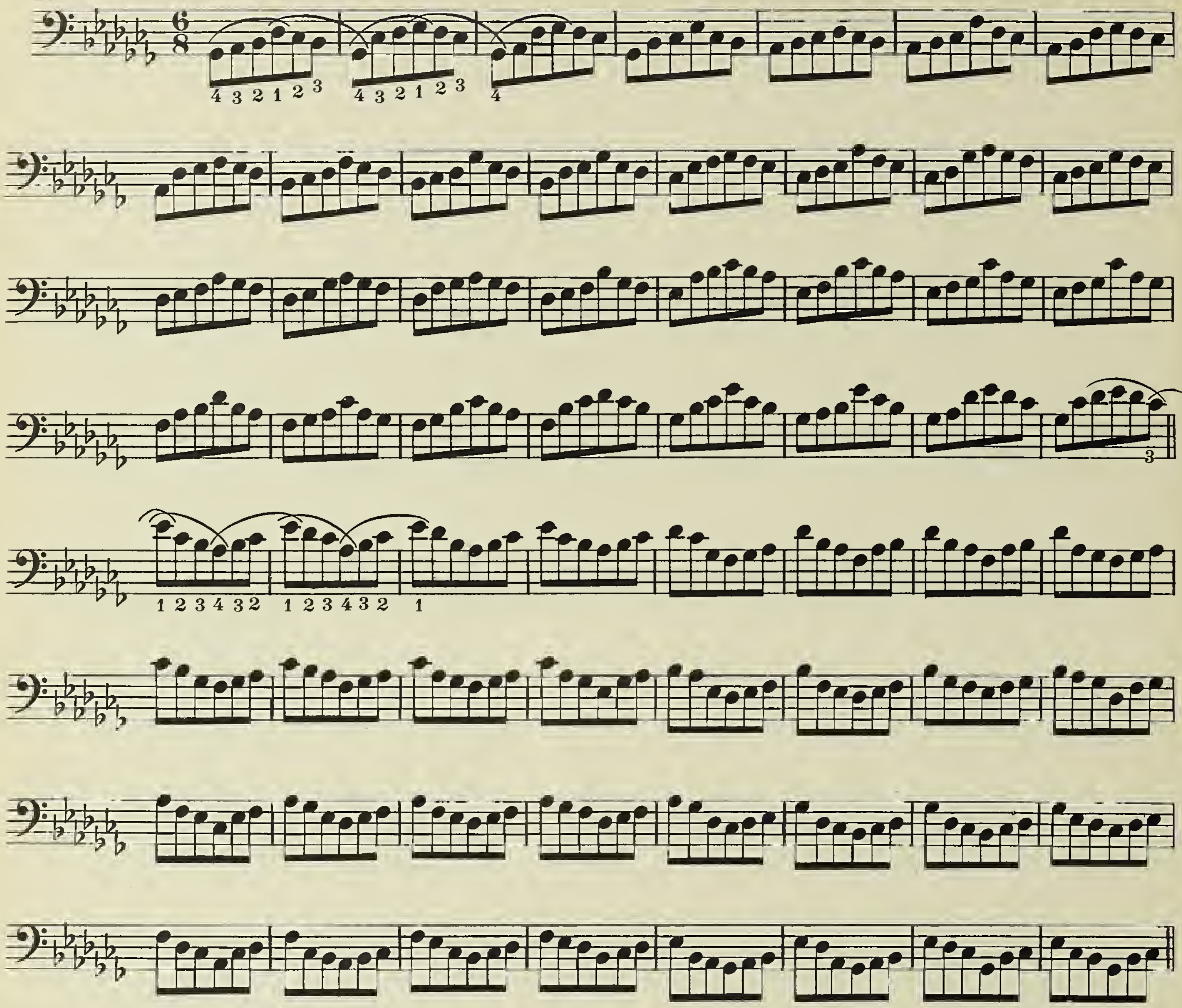




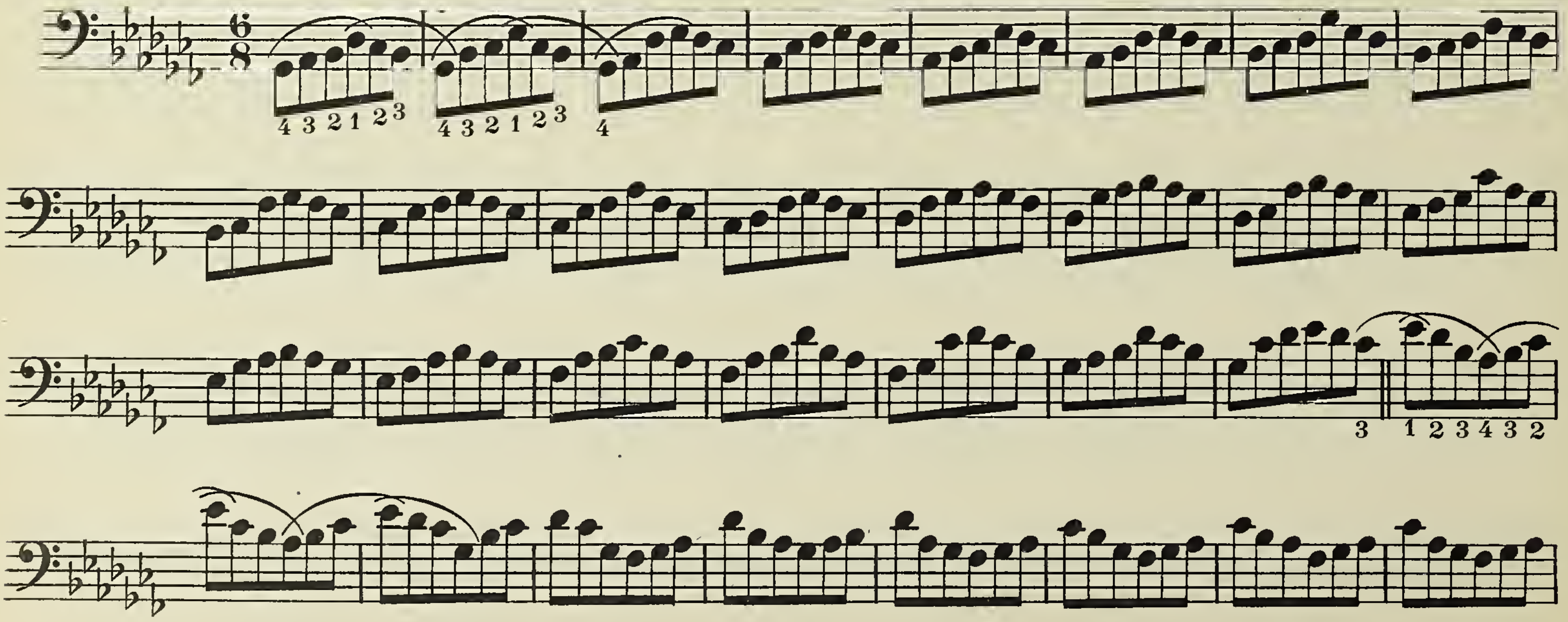
Nº 2.

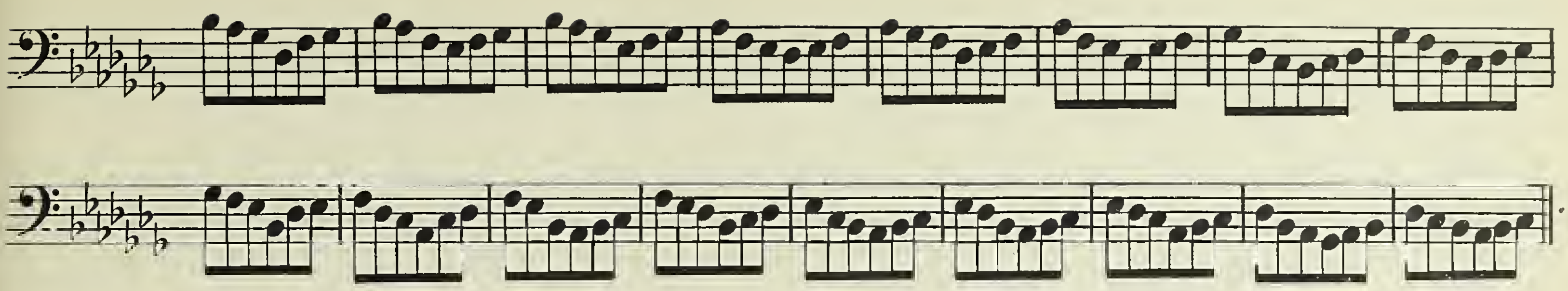


Nº 3.

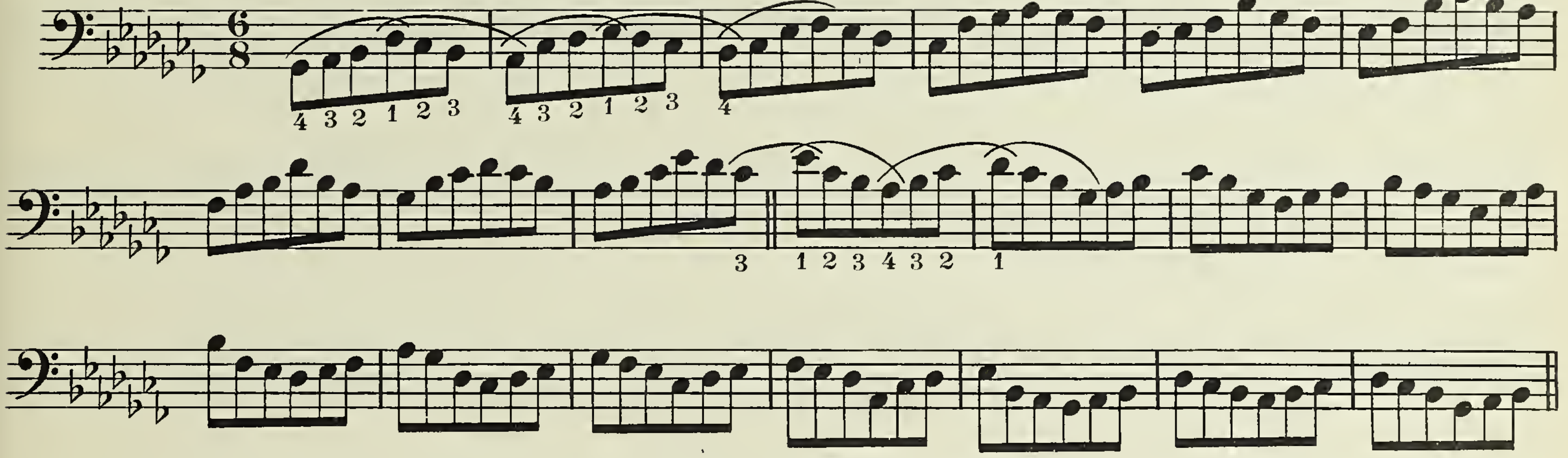

6
8
4 3 2 1 2 3
4 3 2 1 2 3
4
3
1 2 3 4 3 2
1 2 3 4 3 2
1

Nº 4.


6
8
4 3 2 1 2 3
4 3 2 1 2 3
4
3
1 2 3 4 3 2



Nº 5.

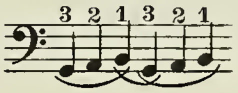


Slur (or placing) from Third to First Finger.

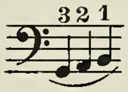
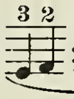
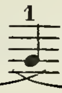
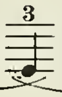
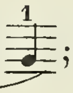
The slur ⌣⌣⌣ in elementary music for the harp signifies the number of notes to be considered as forming one group, and the fingers to be placed for the group.

Fingers must be placed in the order in which they are to be used. Fingers which have played or are not playing remain close to the strings. They must not be held straight or be hidden in the palm of the hand.

Practice left hand; then right hand; then play in unison with the right hand an octave higher.

To play and repeat three notes  , place 3,2,1; play 3,2; and before using the thumb place 3rd finger back on G; and repeat.

EXAMPLE Nº 5.

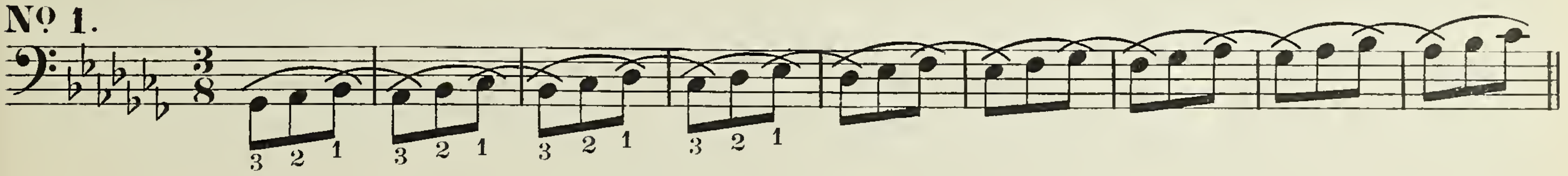
𝄆 Place three fingers on  ; play but do not replace  ; before playing  place  ; then play  ; and repeat. 𝄇

Important Reminder.

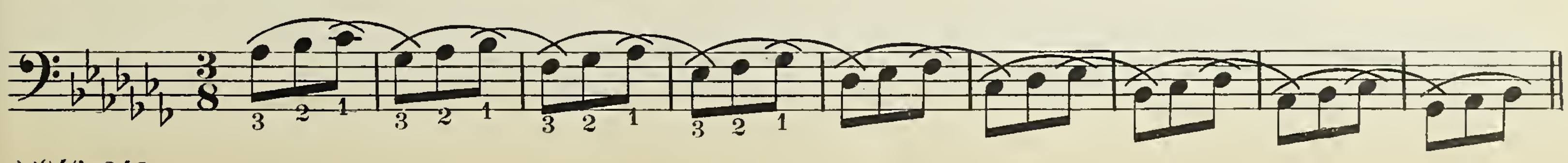
Elbows high. Thumbs high. Right wrist resting. Palms parallel with strings. Each finger plays with only two motions, back and forth from the knuckle joints. Play slowly and softly.

In ascending and descending exercises, the forearm and hand remain in a straight line, the elbow leading the hand.

Nº 1.

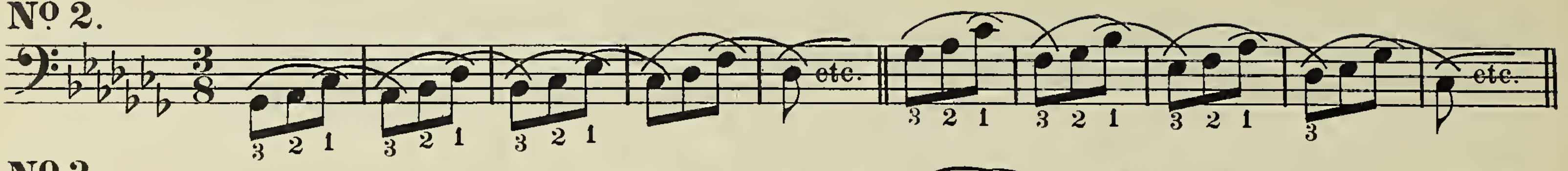


To play Nº 1. down the scale, the third finger reaches the lower note but with the same principle of grouping and placing the fingers as in going up.

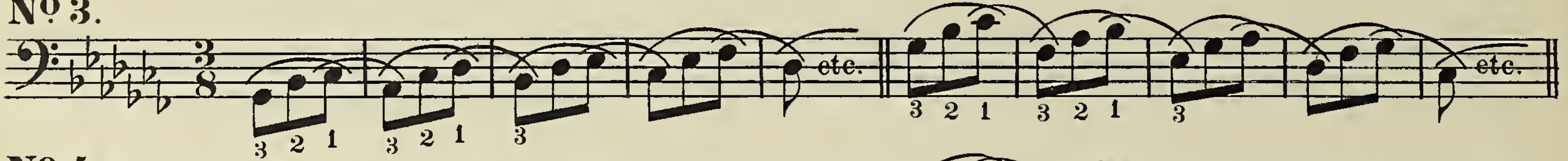


Apply the preceding rules in the following exercises.

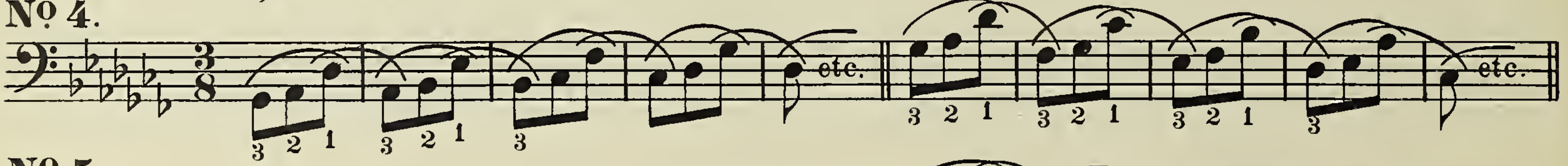
Nº 2.



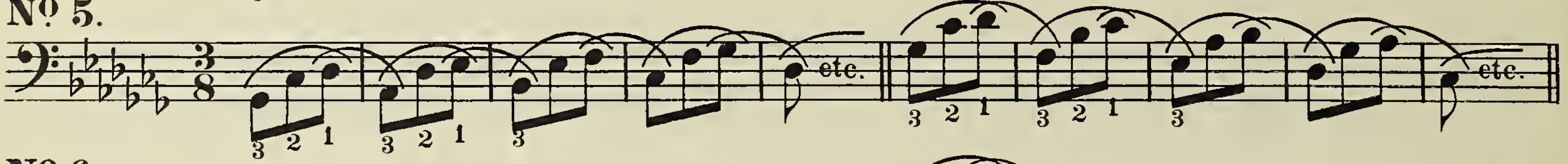
Nº 3.



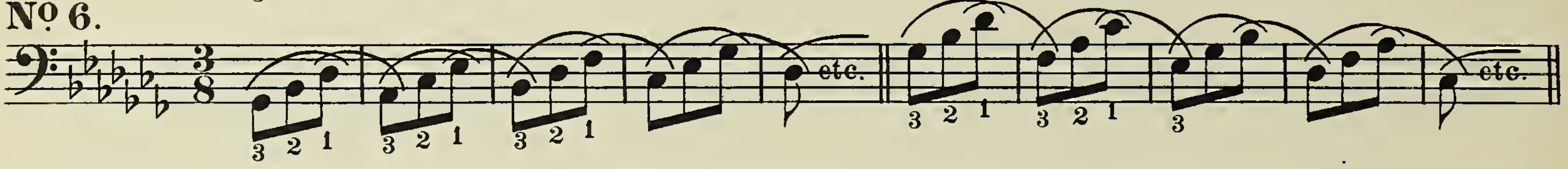
Nº 4.



Nº 5.



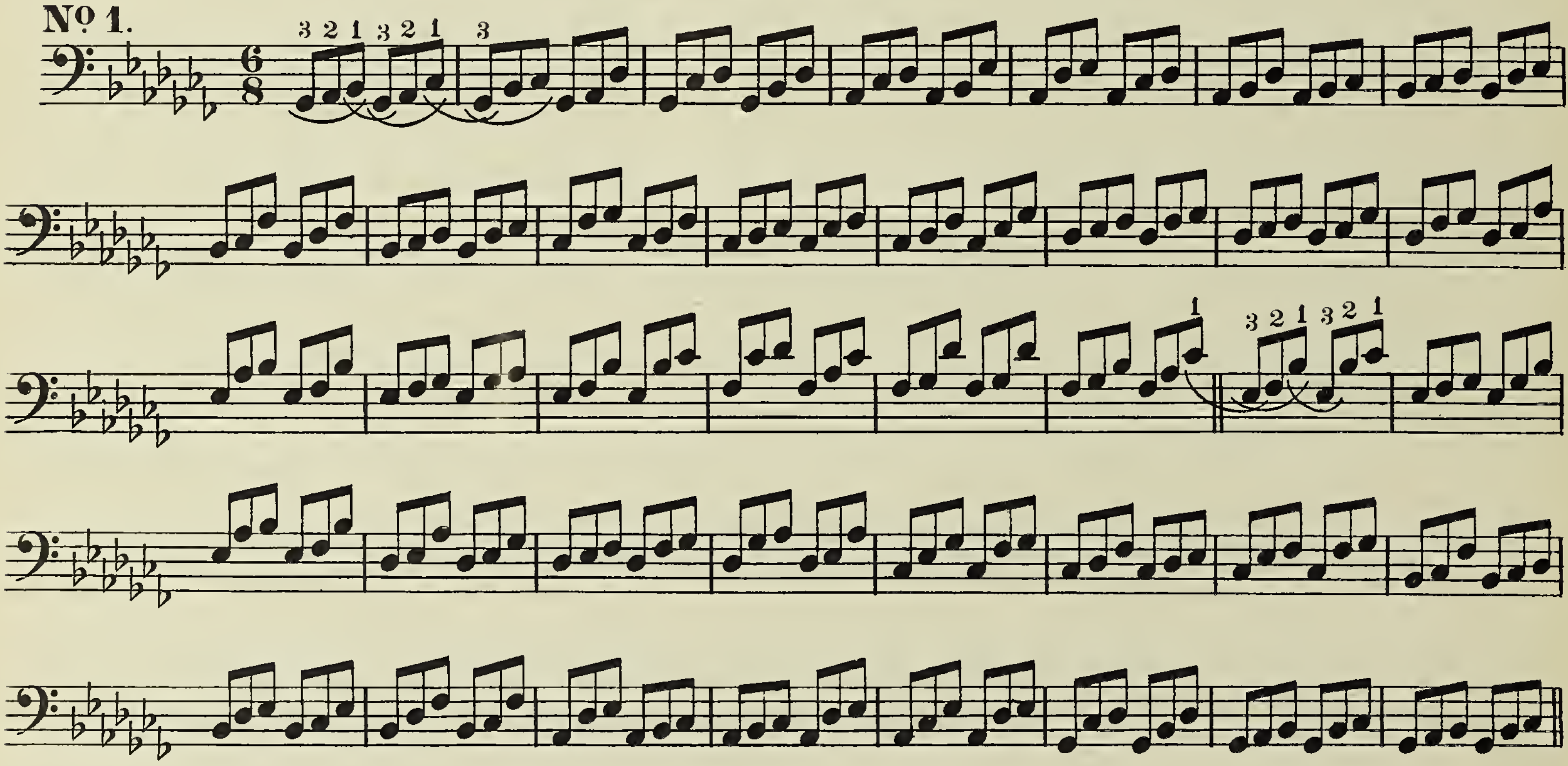
Nº 6.



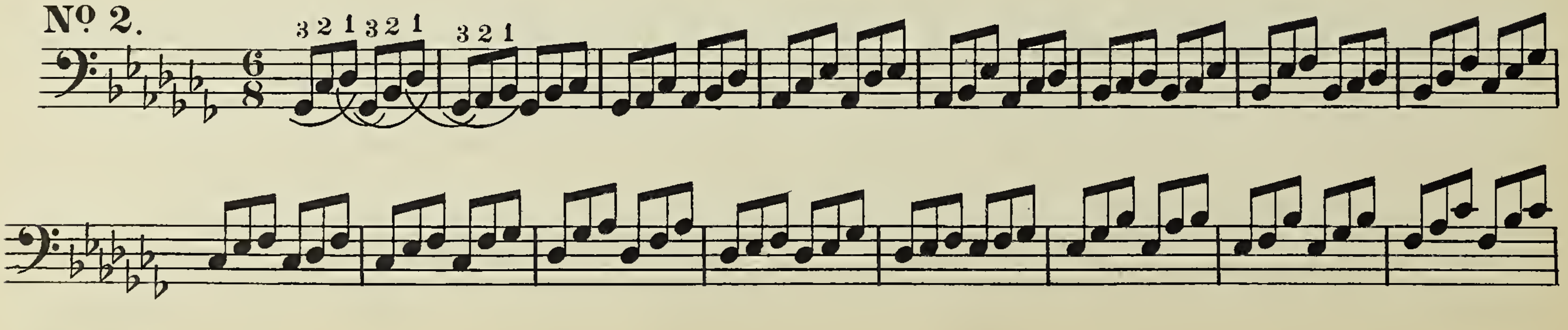
Practice the preceding six exercises until mastered, before studying the new exercises.

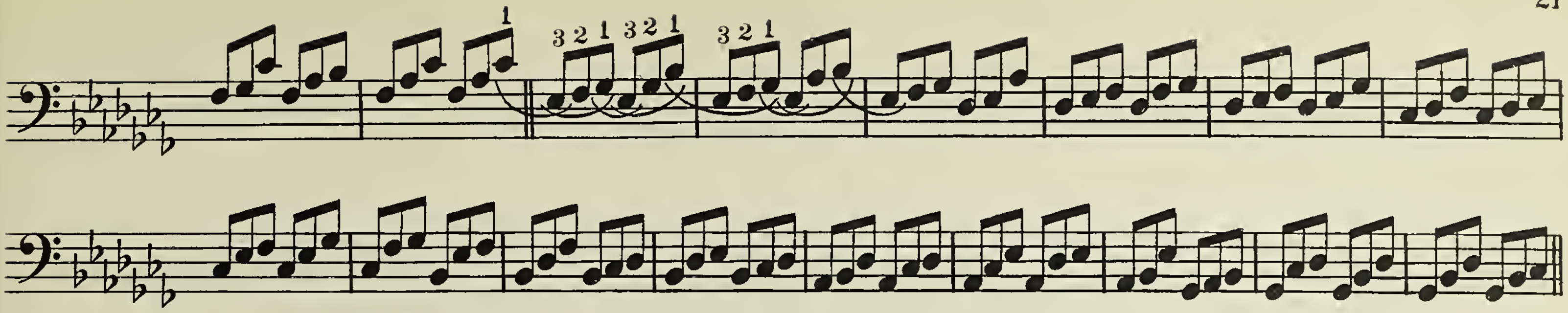
Combination of Six Preceding Exercises. Keep Correct Position.

Nº 1.

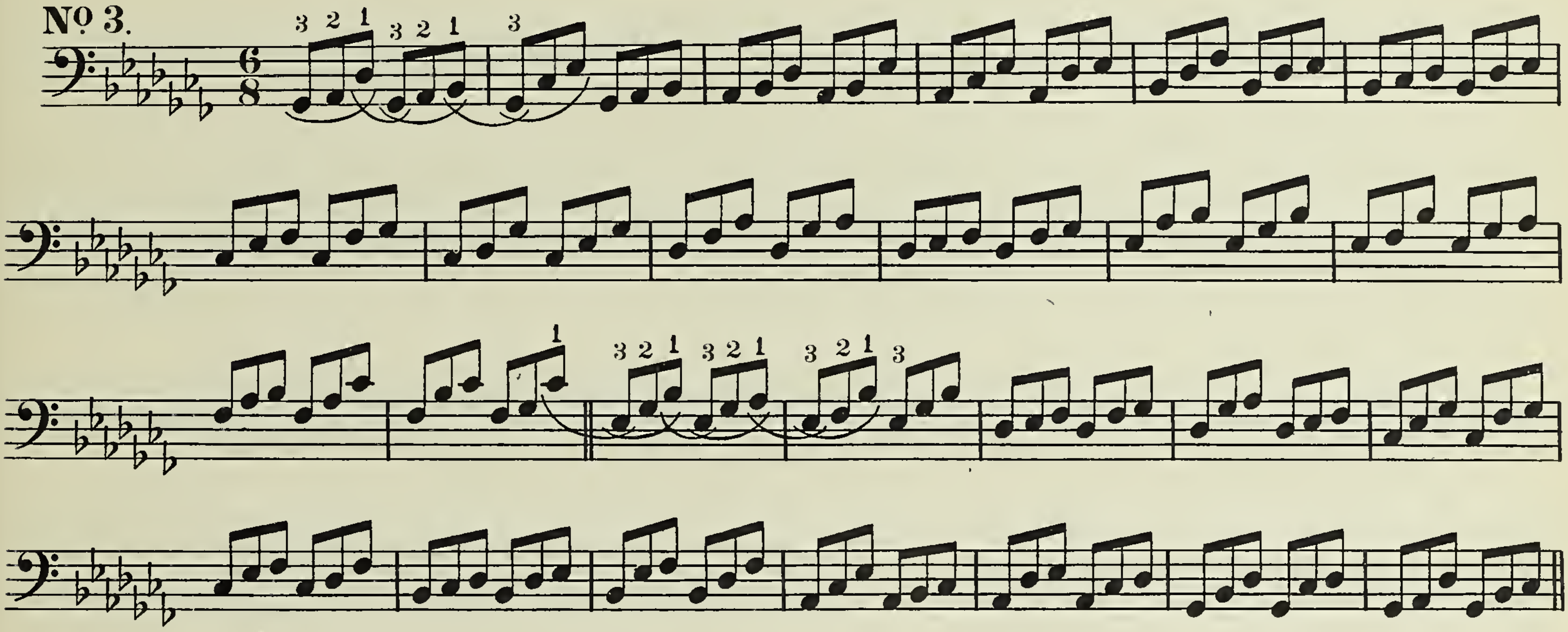


Nº 2.

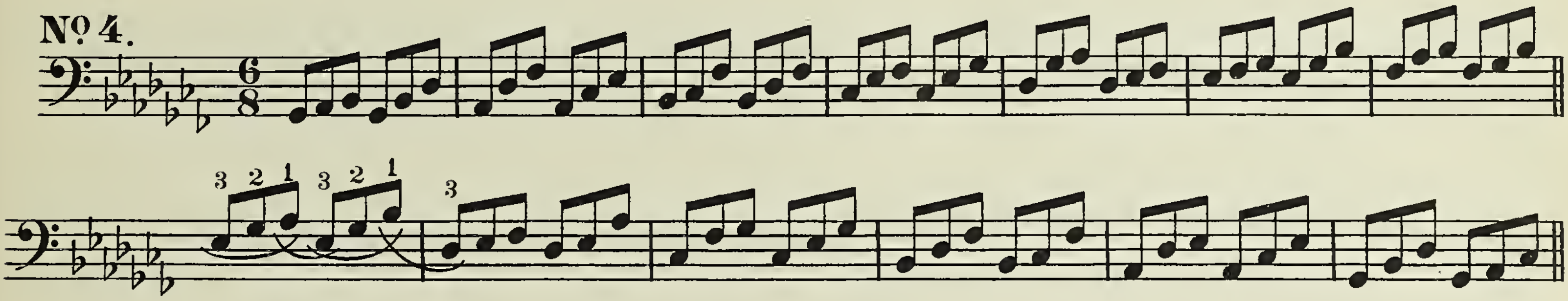




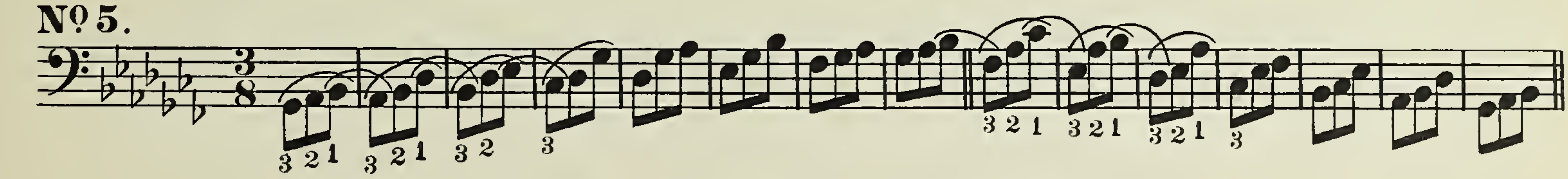
Nº 3.



Nº 4.



Nº 5.

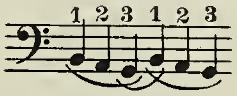


Slur (or placing) from First to Third Finger.

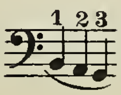
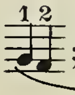
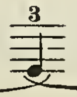
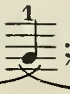
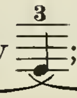
The slur ⌣⌣⌣ in elementary music for the harp signifies the number of notes to be considered as forming one group, and the fingers to be placed for the group.

Fingers must be placed in the order in which they are to play. Fingers which have played or are not playing remain close to the strings. They must not be held straight or be hidden in the palm of the hand.

Practice left hand; then right hand; then play in unison with the right hand an octave higher.

To play and repeat three notes , place 1,2,3; play 1,2; and before using the third finger place thumb back on B; and repeat.

EXAMPLE Nº 6.

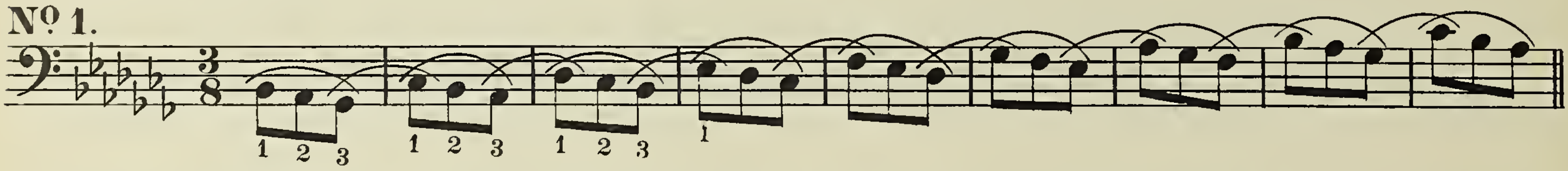
𝄆 Place three fingers on ;play but do not replace ; before playing  place ;then play ;and repeat. 𝄇

Important Reminder.

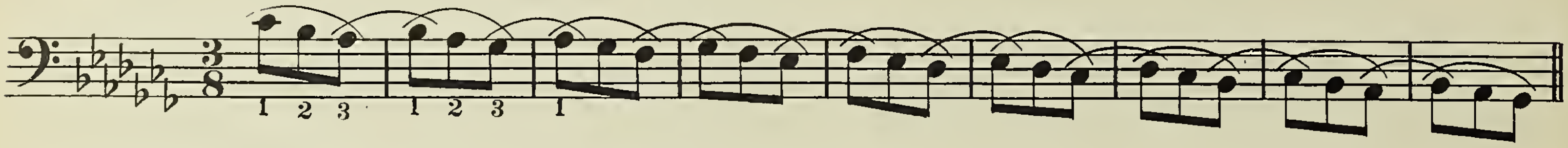
Elbows high. Thumbs high. Right wrist resting. Palms parallel with strings. Each finger plays with only two motions, back and forth from the knuckle joints. Play slowly and softly.

In ascending and descending exercises, the forearm and hand remain in a straight line, the elbow leading the hand.

Nº 1.

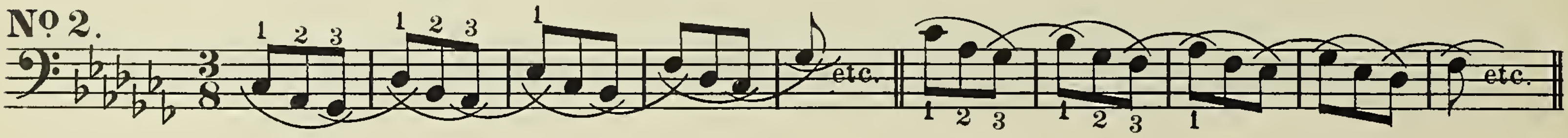


To play Nº 1. down the scale, the thumb reaches the lower note but with the same principle of grouping and placing the fingers as in going up.

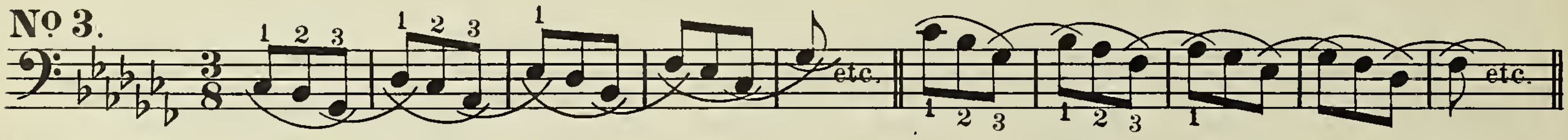


Apply the preceding rules in the following exercises.

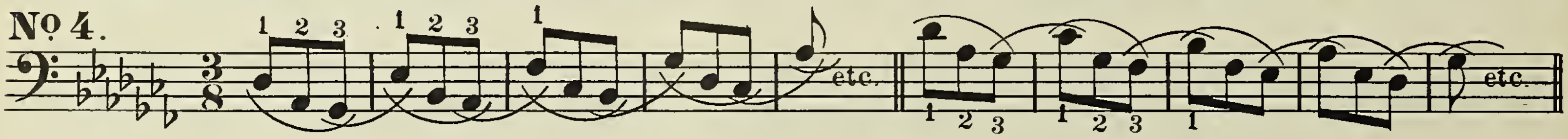
Nº 2.



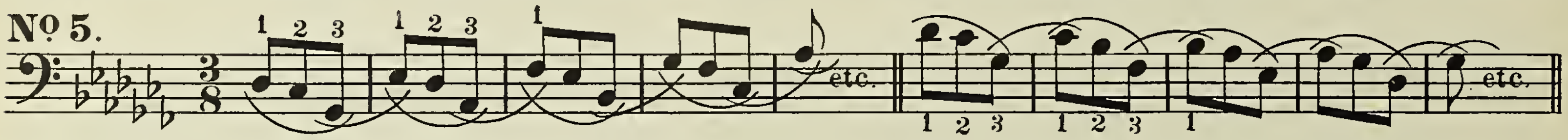
Nº 3.



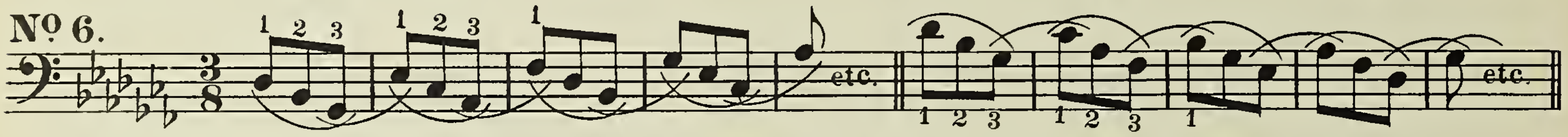
Nº 4.



Nº 5.



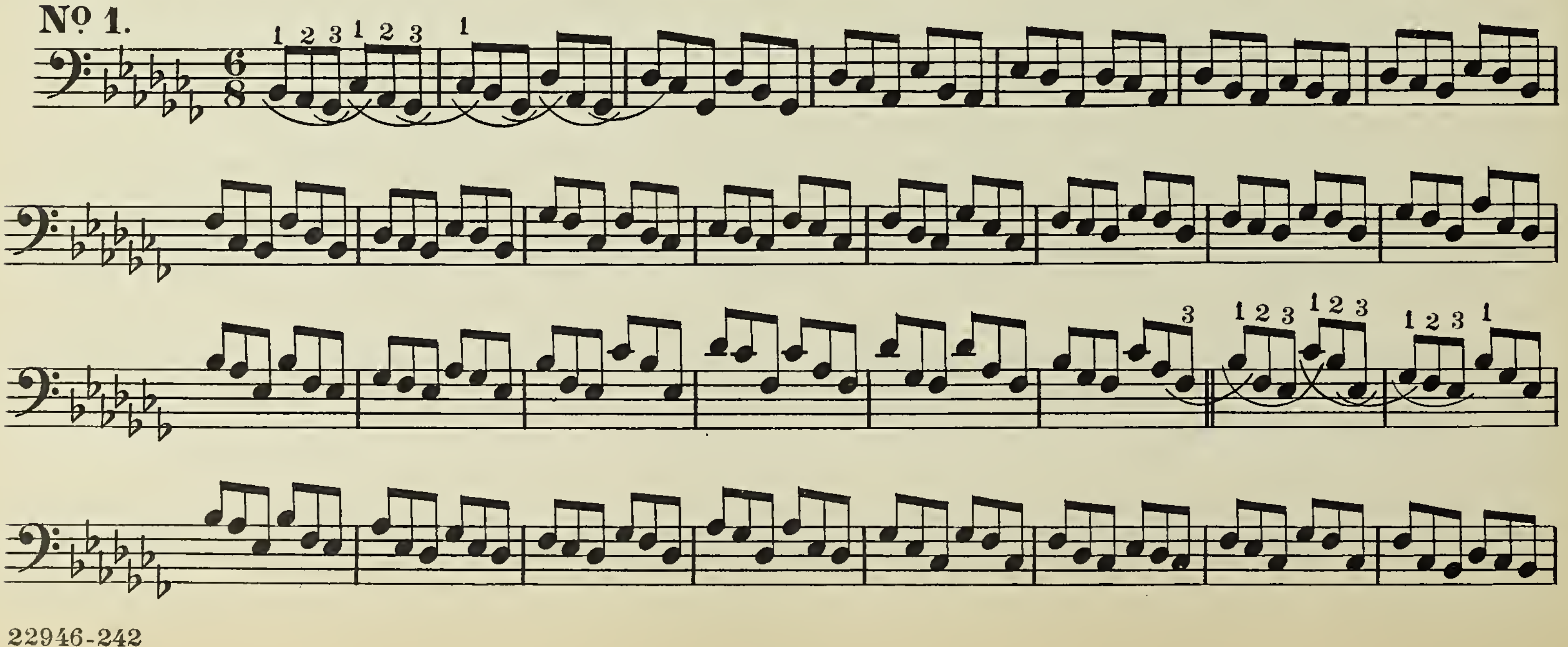
Nº 6.

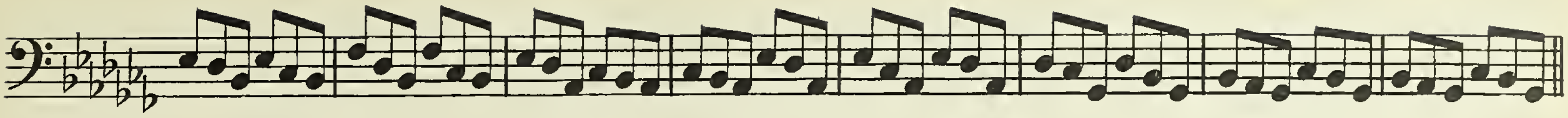


Practice the preceding six exercises until mastered, before studying the new exercises.

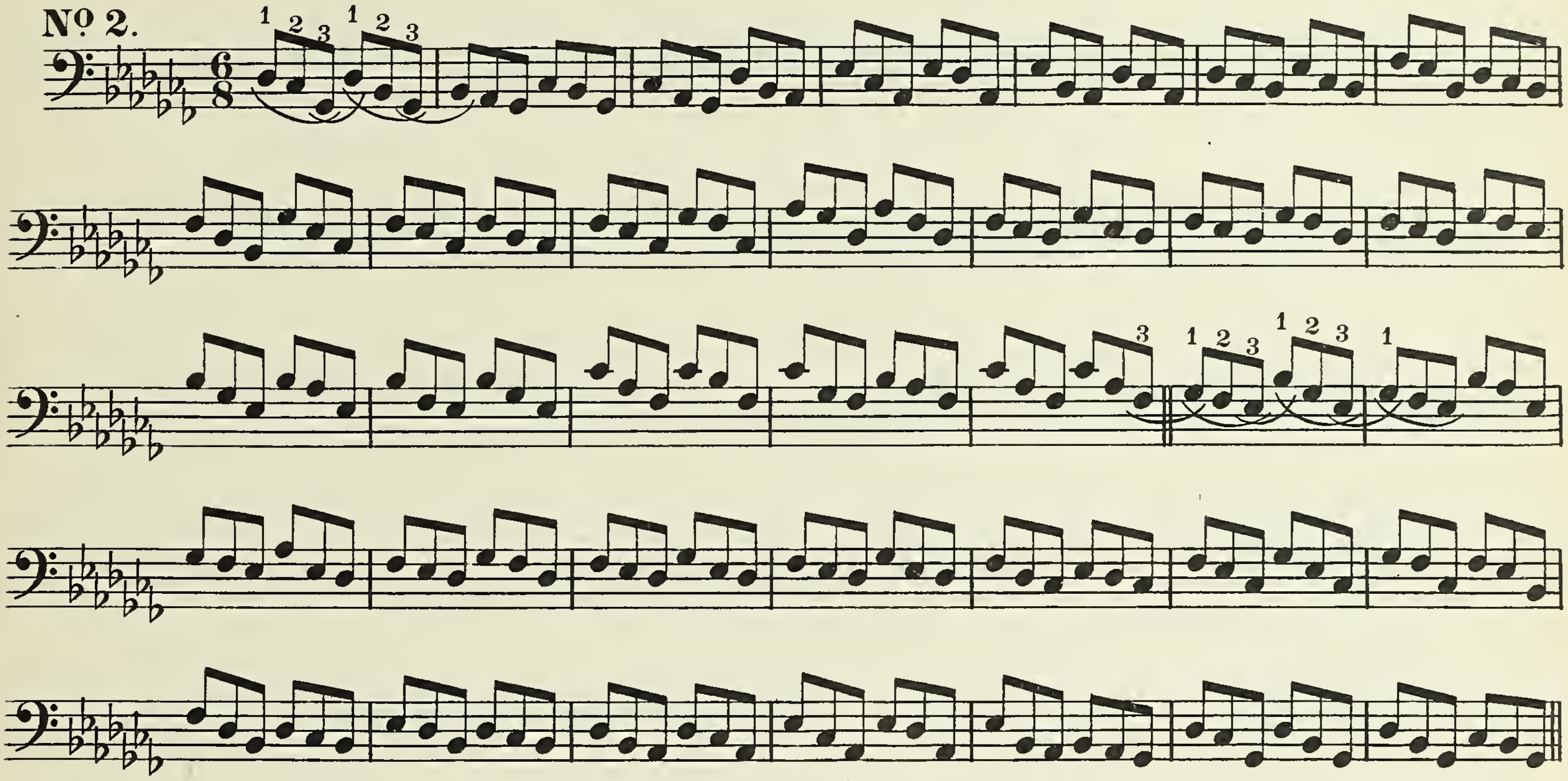
Combination of Six Preceding Exercises. Keep Correct Position.

Nº 1.

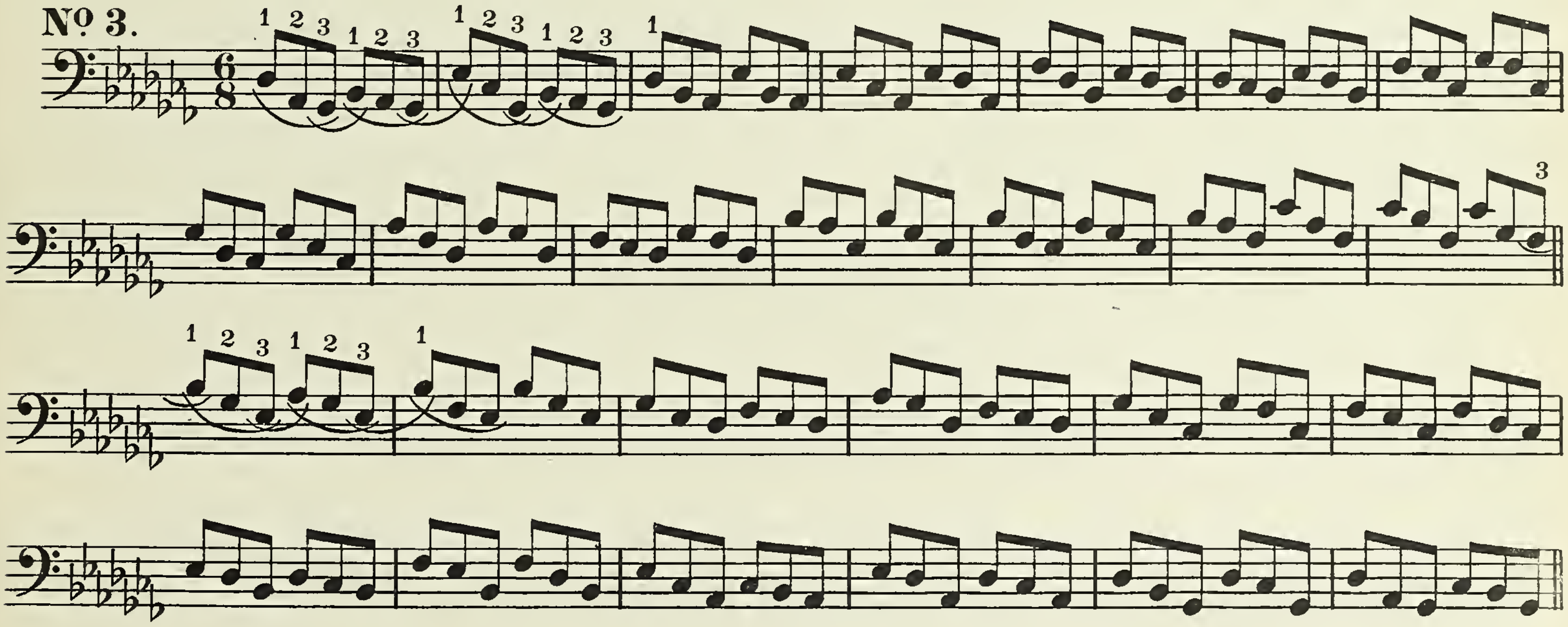




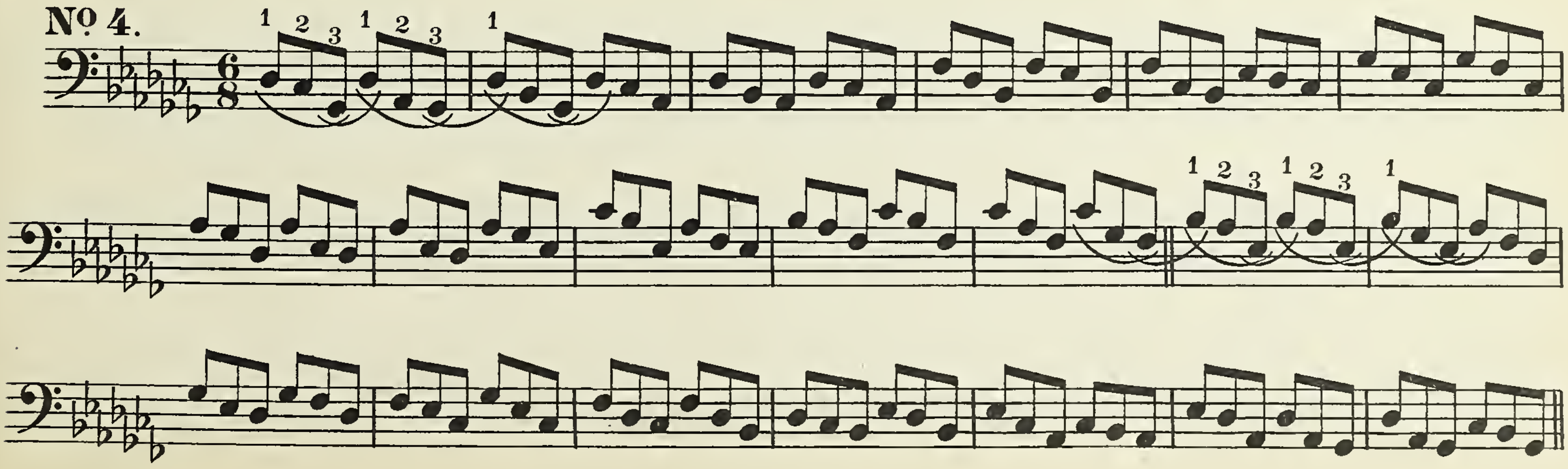
Nº 2.



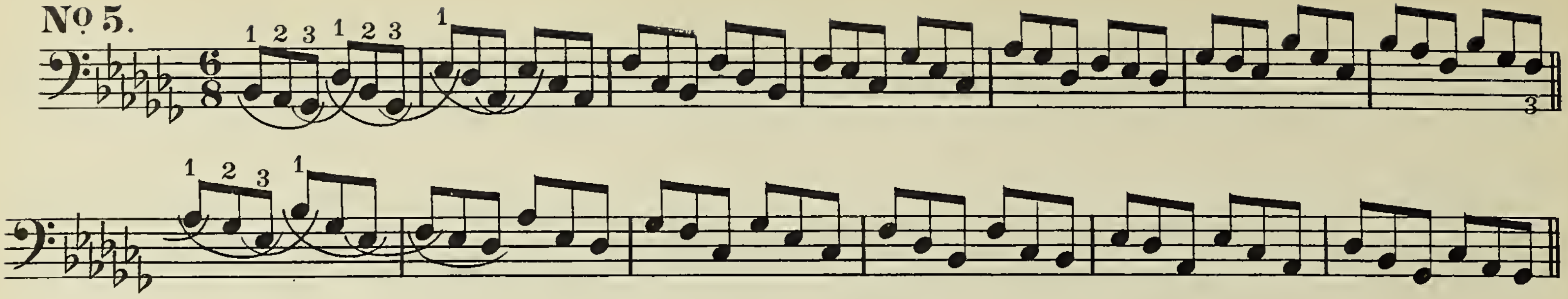
Nº 3.



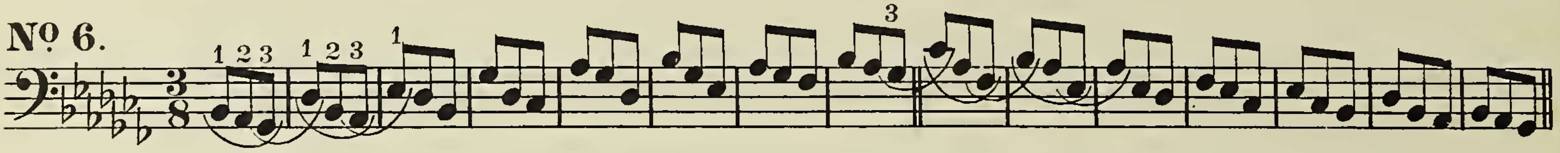
Nº 4.



Nº 5.



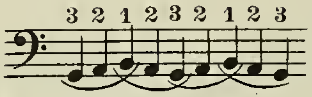
Nº 6.



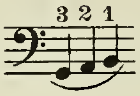
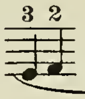
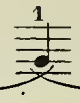
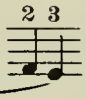
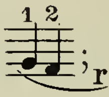
Slur (or placing) from Third to First Finger and Reversed.

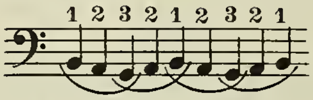
The placing of the fingers in Examples Nº 5. and 6. is now combined.

Fingers must be placed in the order in which they are to play. Fingers which have played or are not playing remain close to the strings. They must not be held straight or be hidden in the palm of the hand.

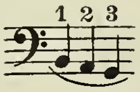
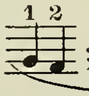
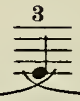
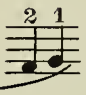
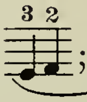
To play and repeat three notes up and down  place 3,2,1; play 3,2; and before playing the thumb, place 2,3; then play 1,2; and so on.

EXAMPLE Nº 7.

Place three fingers on ; play but do not replace ; before playing  place ; play but do not replace ; and repeat.

To play and repeat three notes down and up  place 1,2,3; play 1,2; and before playing the 3rd finger, place 2,1; then play 3,2, and so on.

EXAMPLE Nº 8.

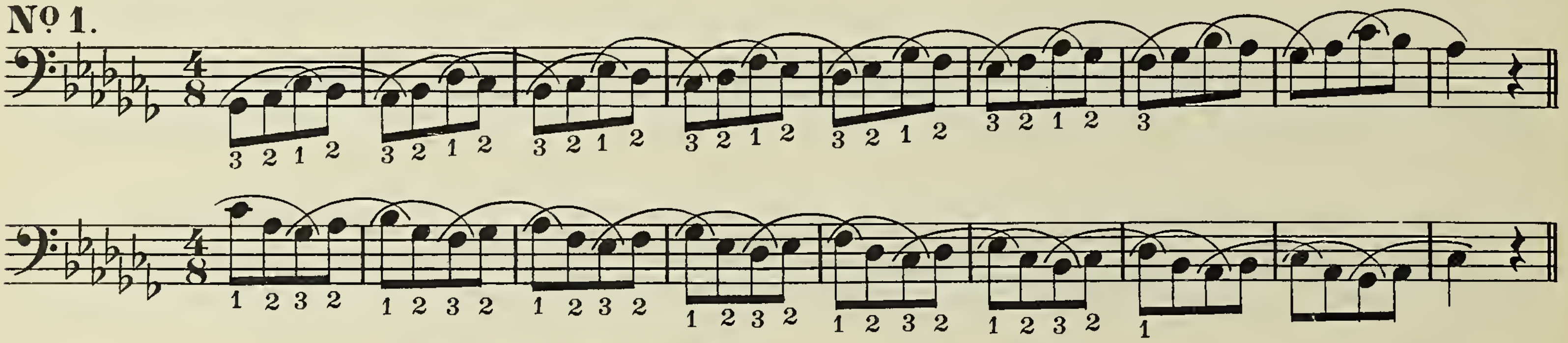
Place three fingers on ; play but do not replace ; before playing  place ; play but do not replace ; and repeat.

Important Reminder.

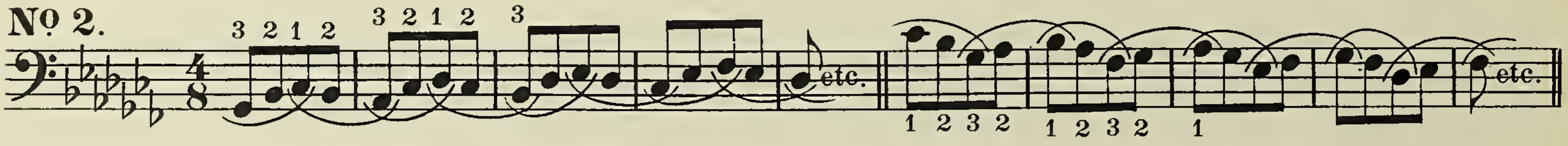
Elbows high. Thumbs high. Right wrist resting. Palms parallel with strings. Each finger plays with only two motions, back and forth from the knuckle joints. Play slowly and softly.

In ascending and descending exercises the forearm and hand remain in a straight line, the elbow leading the hand.

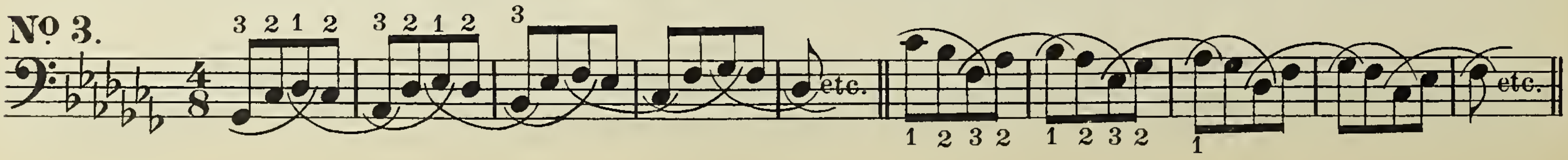
Nº 1.



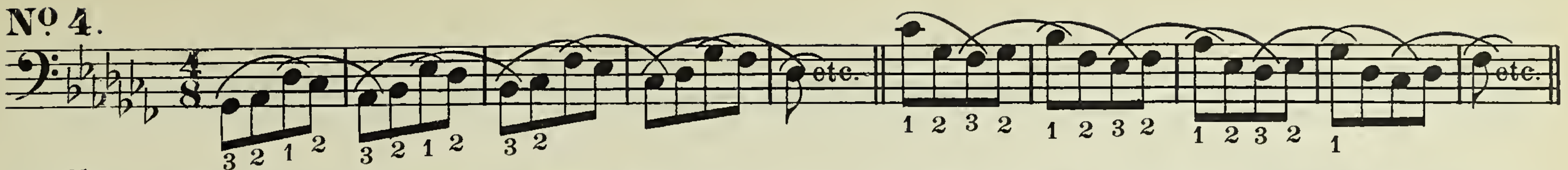
Nº 2.



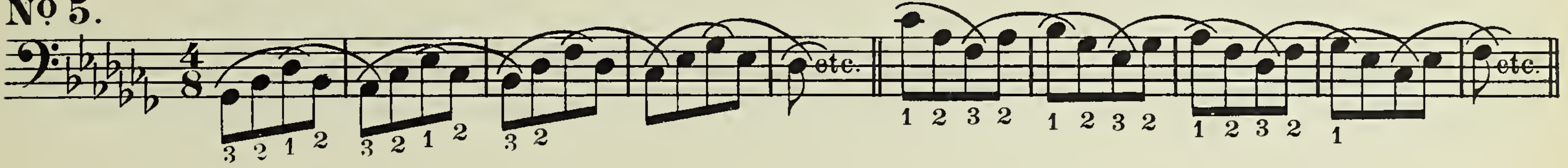
Nº 3.



Nº 4.



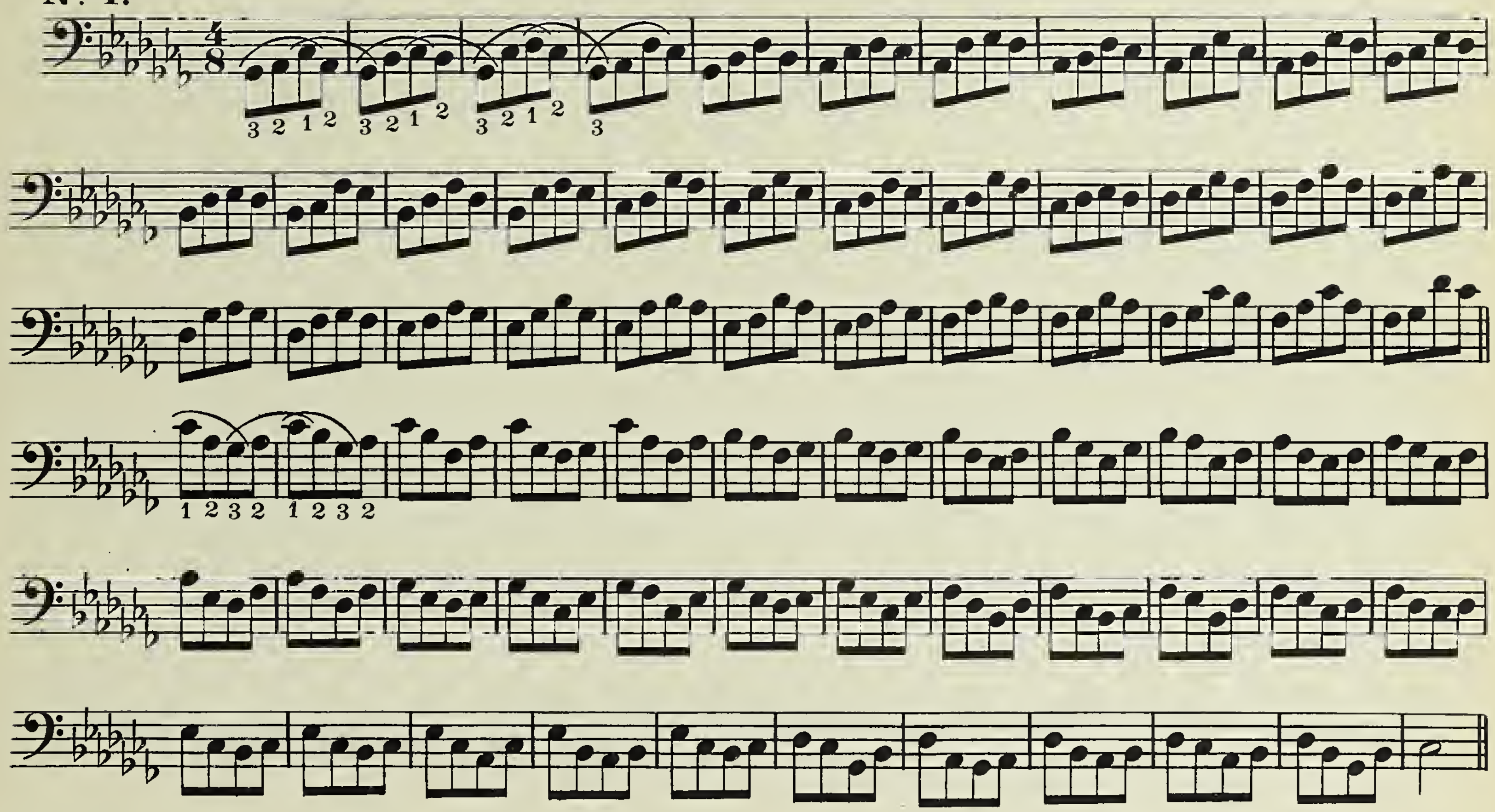
Nº 5.



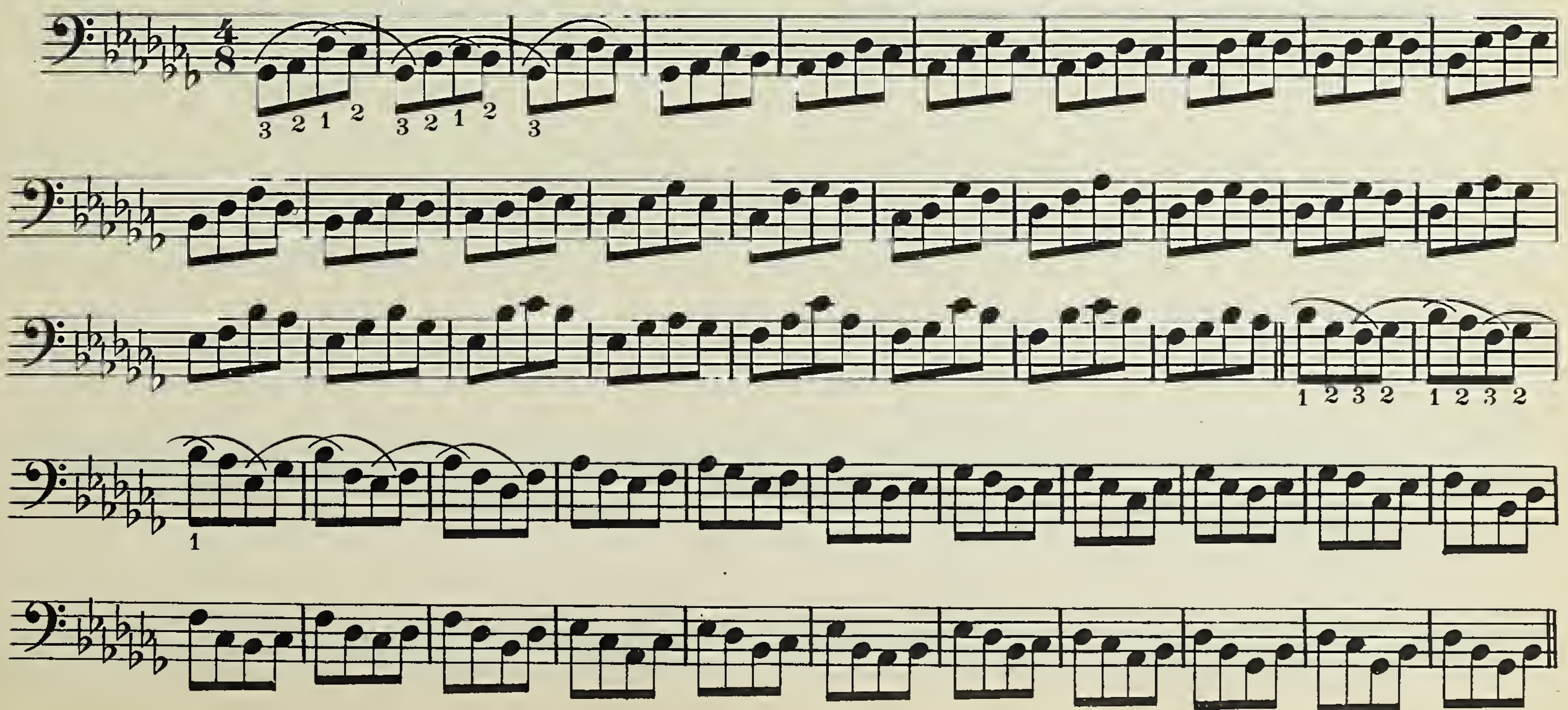
Practice the preceding five exercises until mastered, before studying the new exercises.

Combination of Five Preceding Exercises. Keep Correct Position.

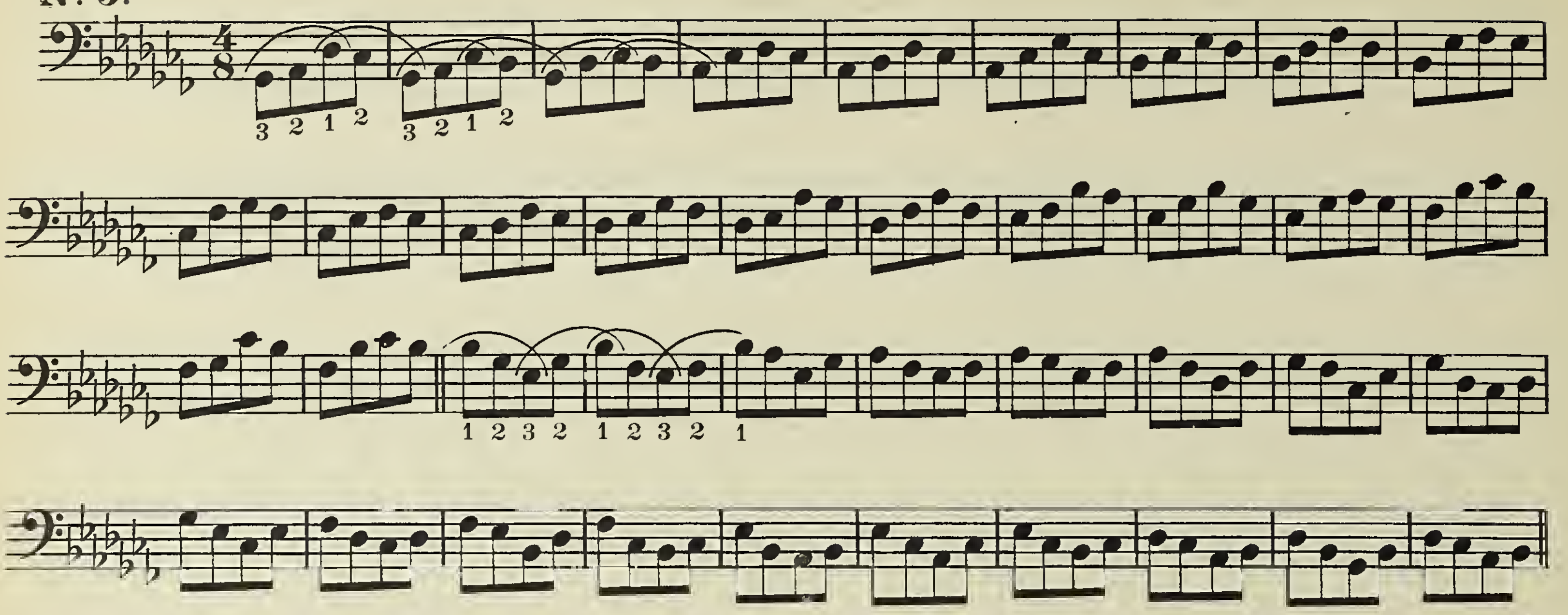
Nº 1.



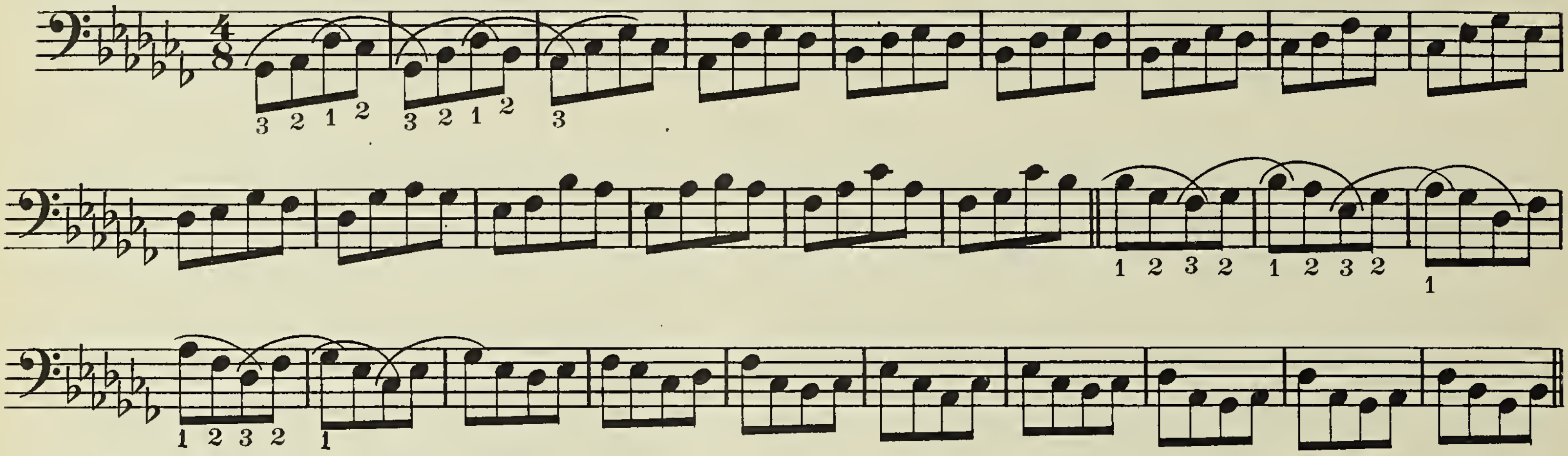
Nº 2.



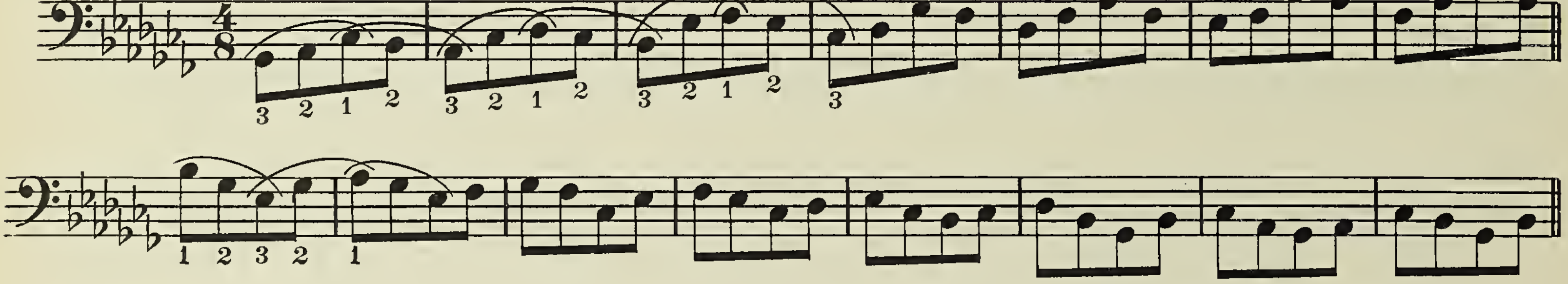
Nº 3.



Nº 4.



Nº 5.



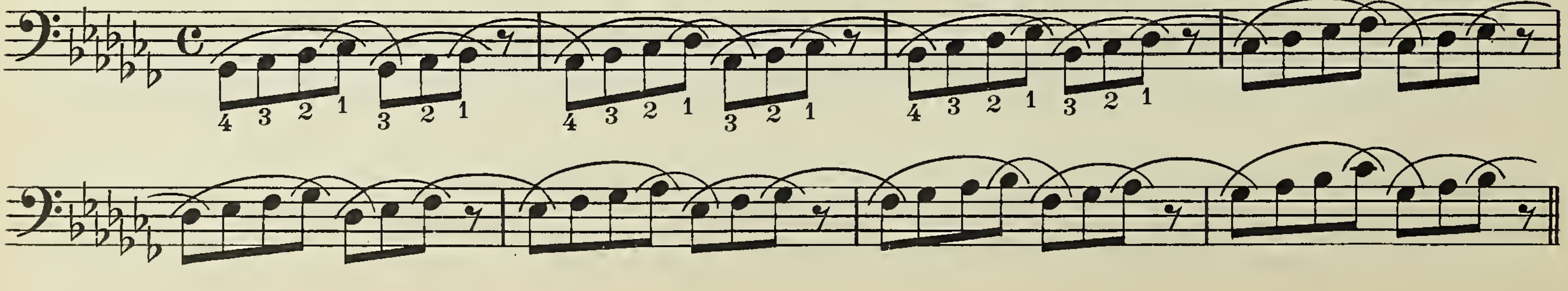
Exercises for Placing Four and Three Fingers.

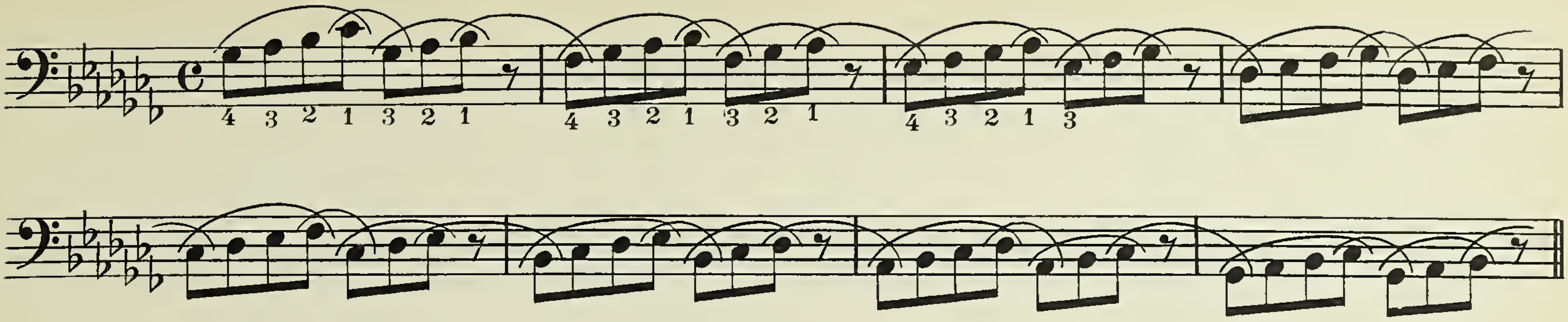
The slur (or placing of the fingers) must be carefully observed. Keep Correct Position.

Fingers which have played or are not playing remain close to the strings. They must not be held straight or be hidden in the palm of the hand.

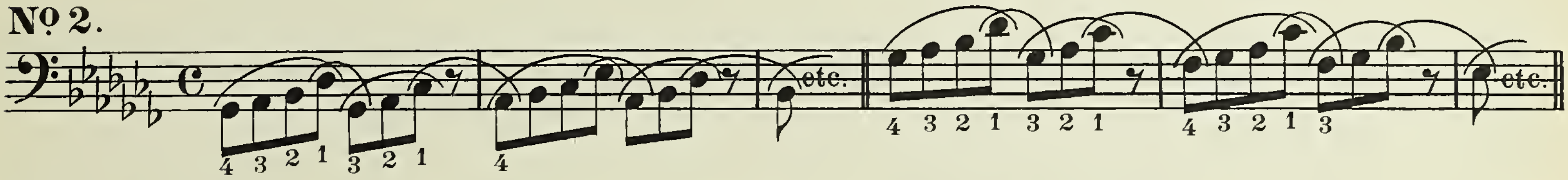
Apply the rules of preceding Examples Nº 1 and Nº 5 in the following exercises.

Nº 1.

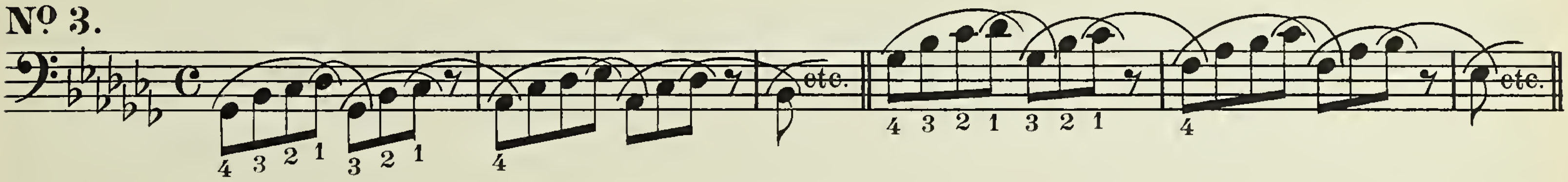




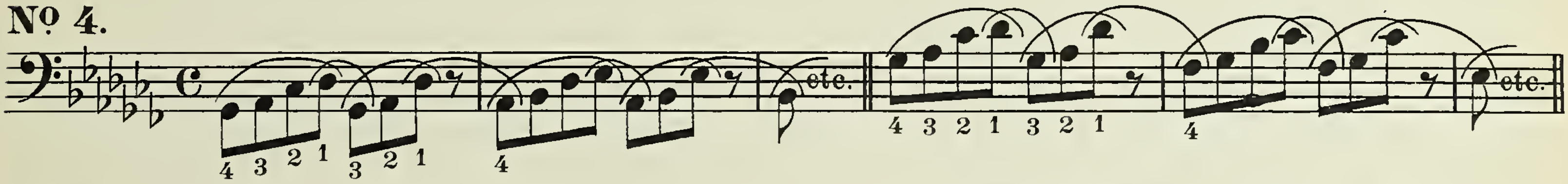
Nº 2.



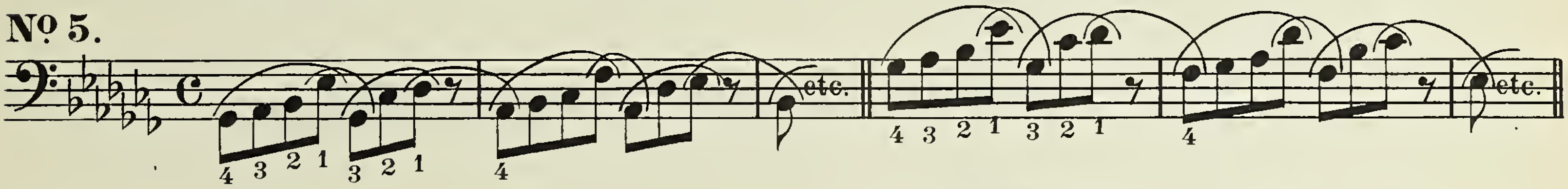
Nº 3.



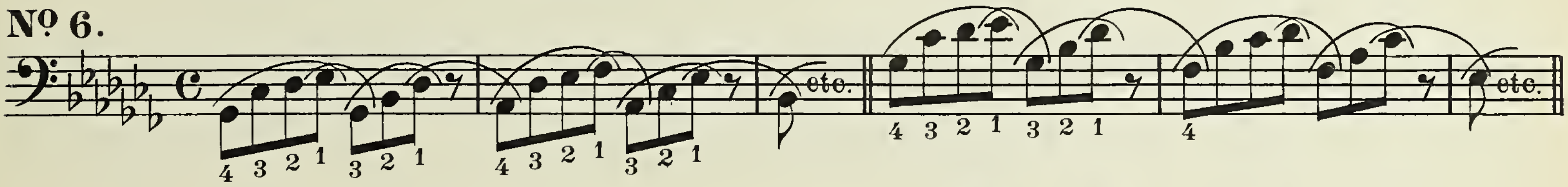
Nº 4.



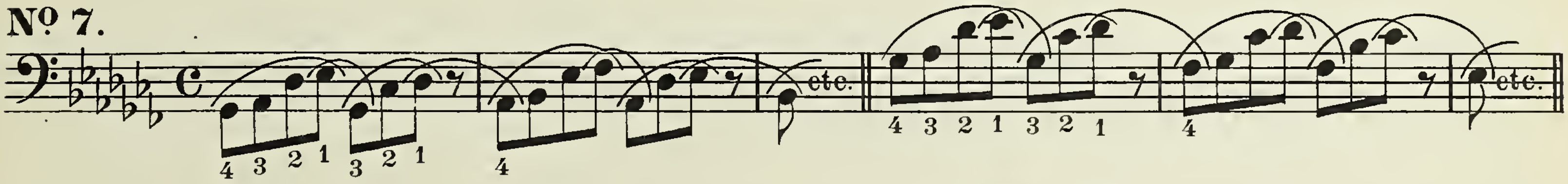
Nº 5.



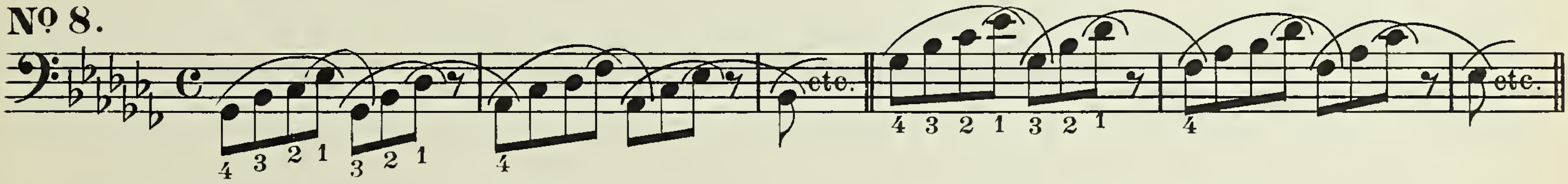
Nº 6.



Nº 7.

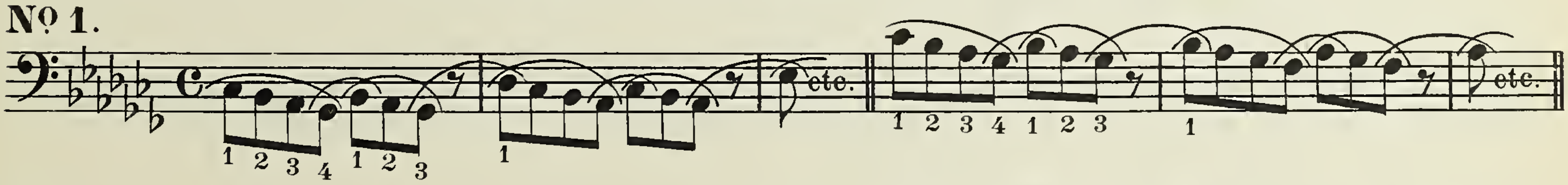


Nº 8.

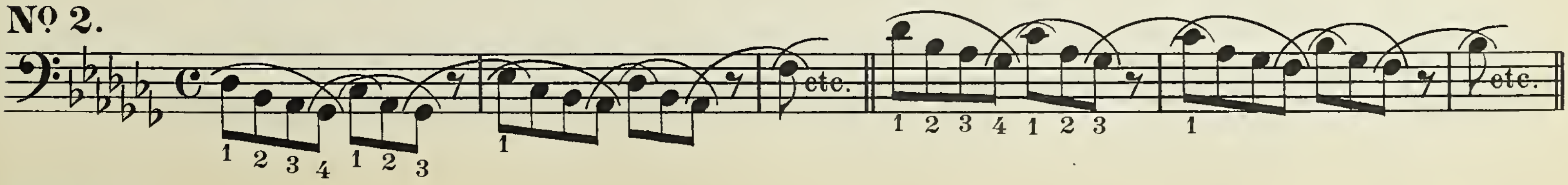


Apply the rules of preceding Examples Nº 2 and 6 in the following examples.

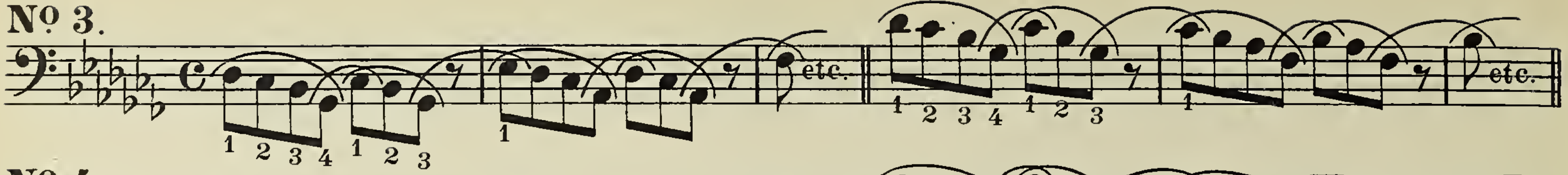
Nº 1.



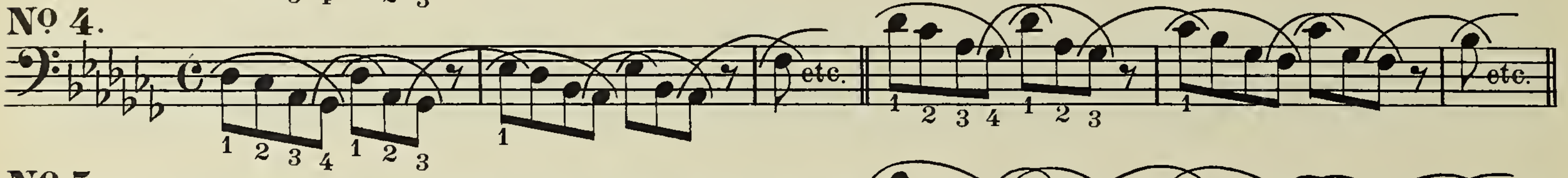
Nº 2.



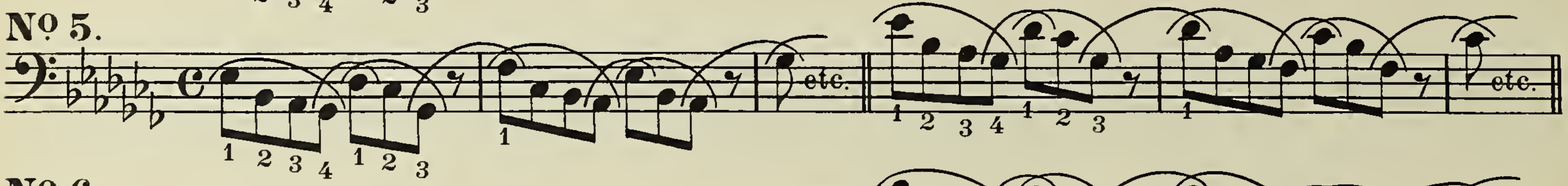
Nº 3.



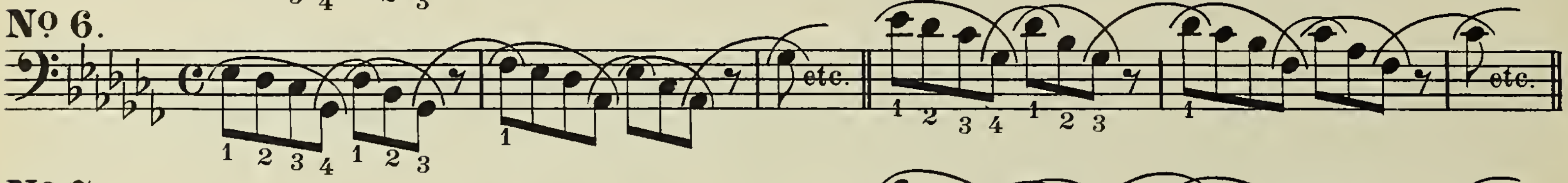
Nº 4.



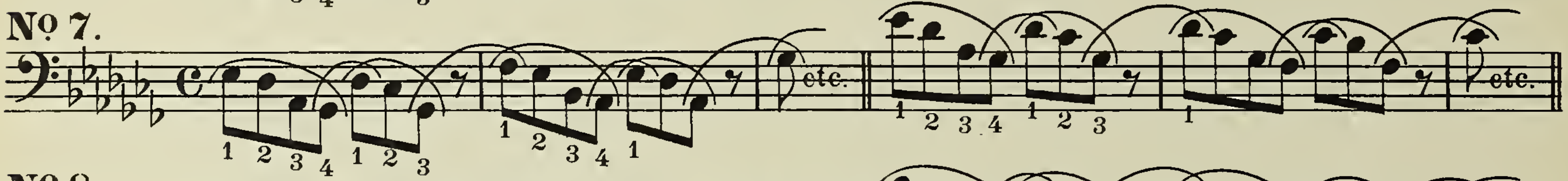
Nº 5.



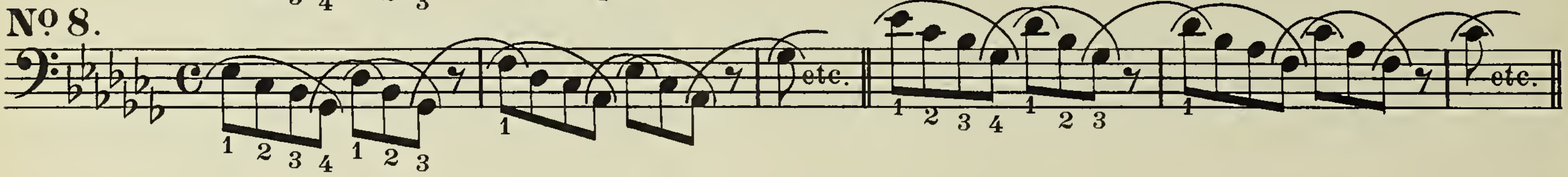
Nº 6.



Nº 7.



Nº 8.



Exercises for Placing Three and Four Fingers.

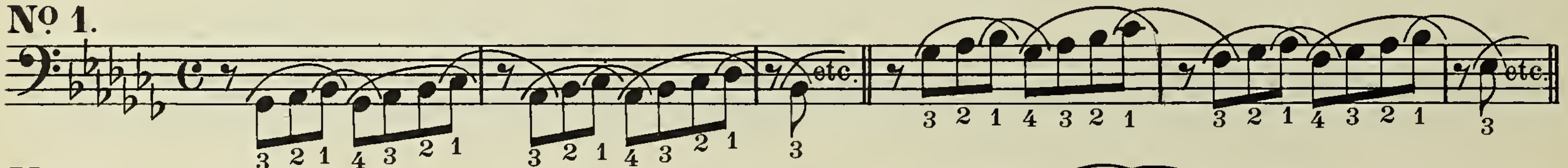
The slurs (or placing of the fingers) must be carefully observed.

Apply the rules of the preceding Examples Nº 5 and Nº 1 in the following exercises.

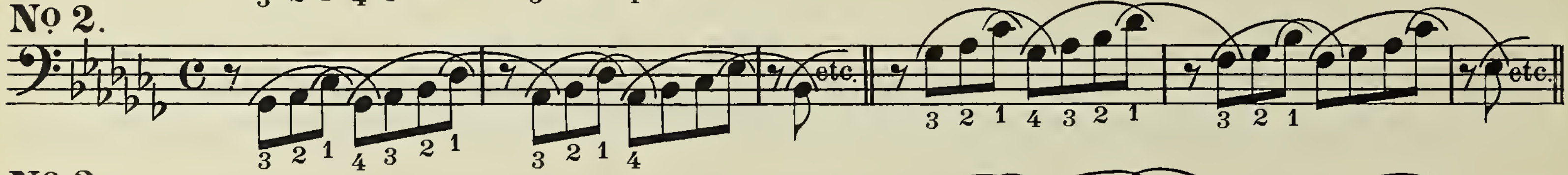
Fingers which have played or are not playing remain close to the strings. They must not be held straight or be hidden in the palm of the hand.

Observe "Important Reminder."

Nº 1.



Nº 2.



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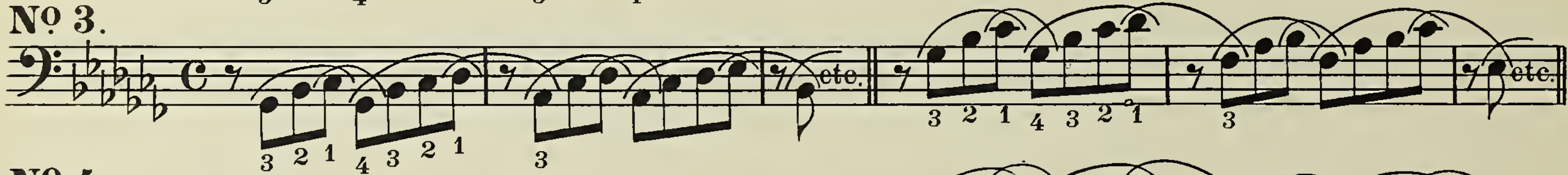
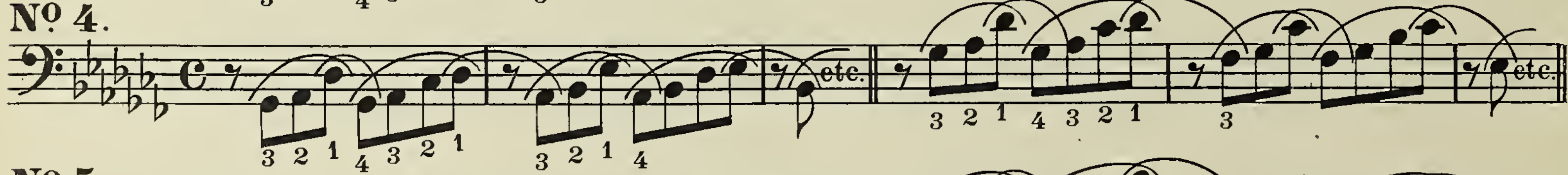
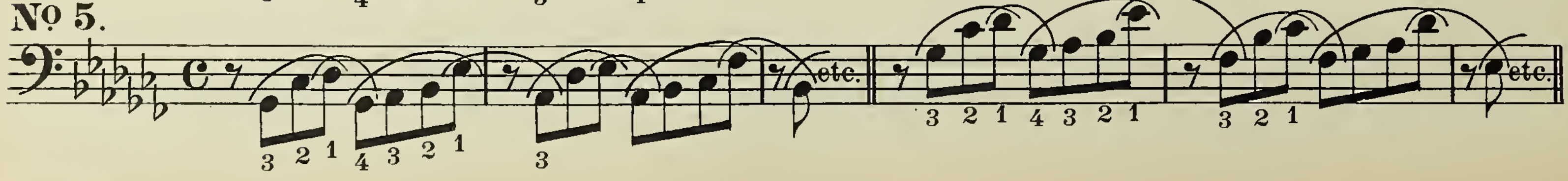


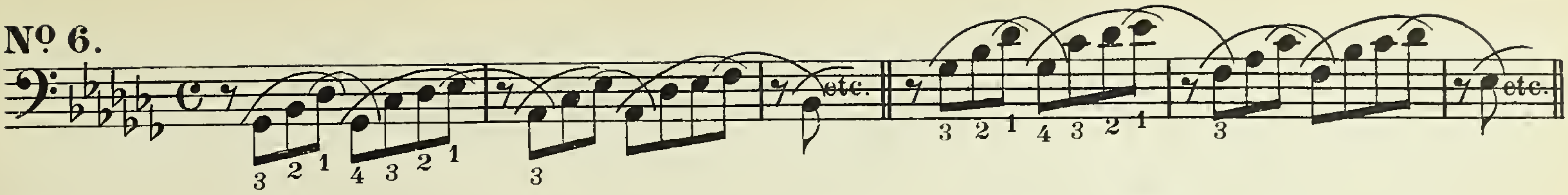
Nº 4.



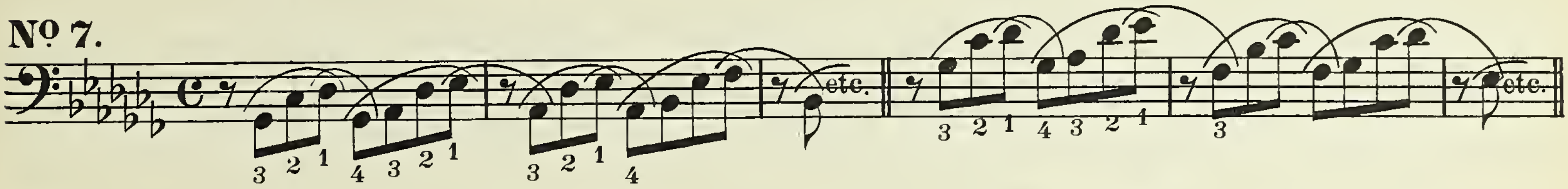
Nº 5.



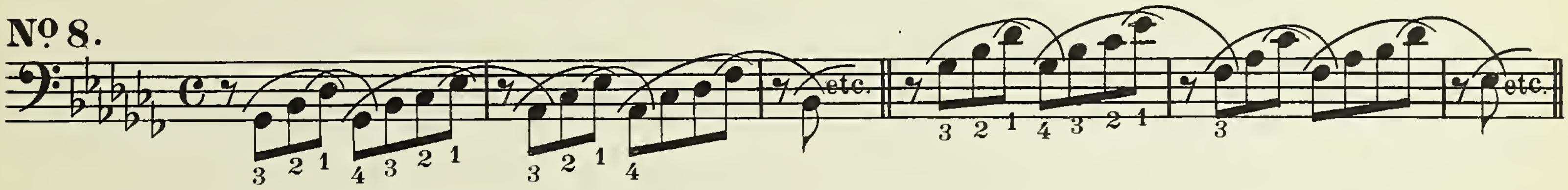
Nº 6.



Nº 7.

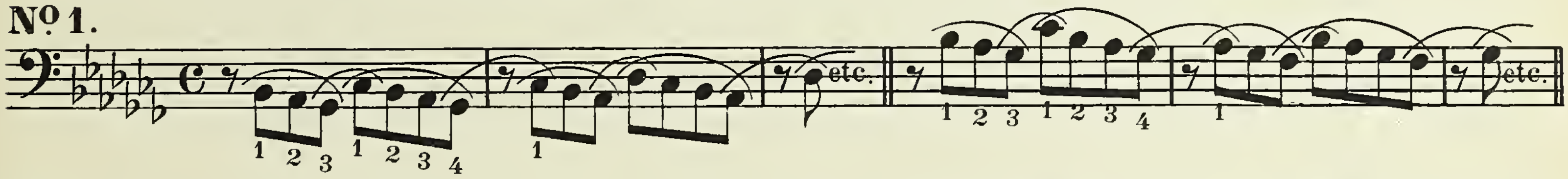


Nº 8.

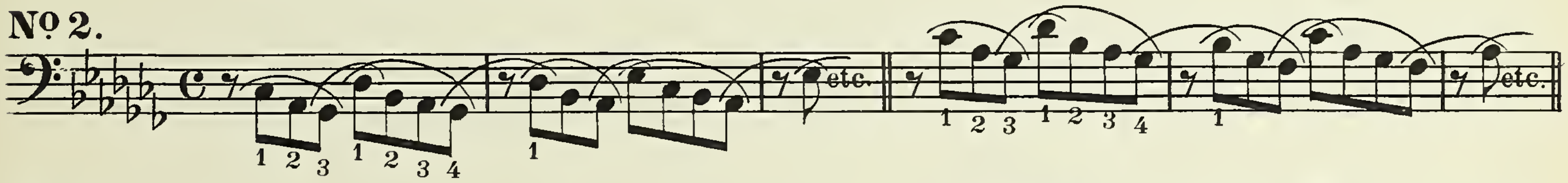


Apply the rules of preceding Examples Nº 6 and Nº 2 in the following exercises.

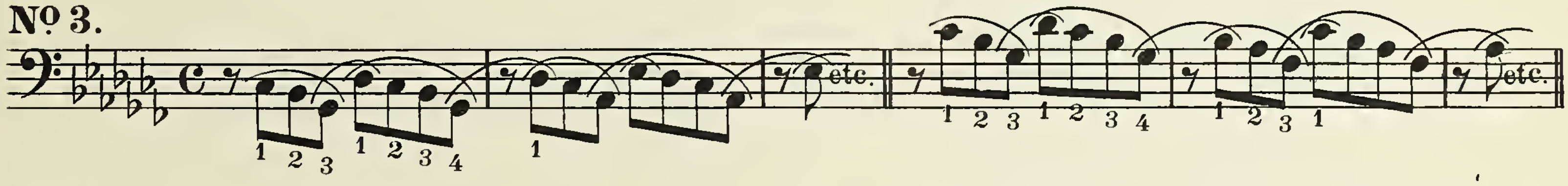
Nº 1.



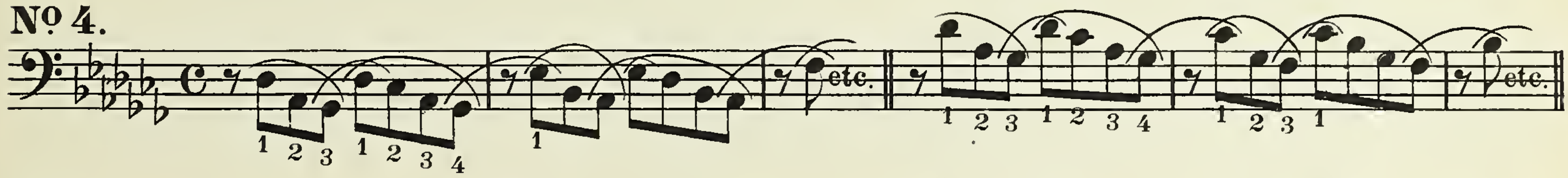
Nº 2.



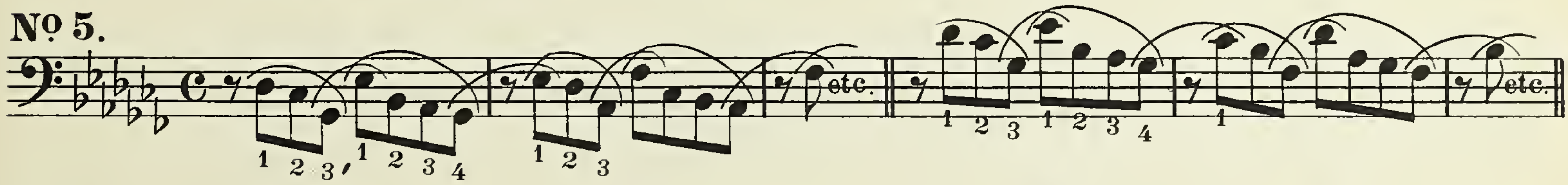
Nº 3.



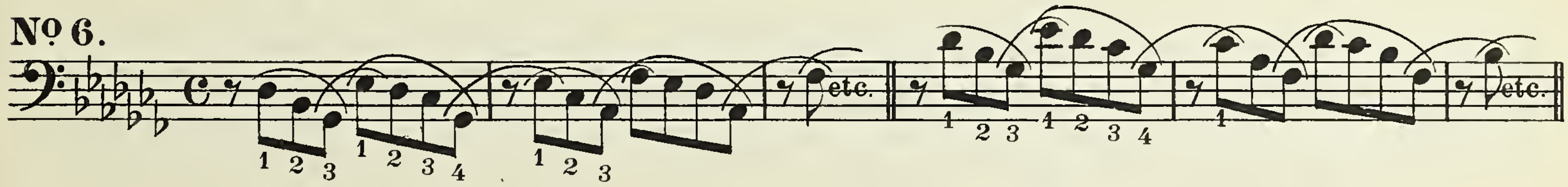
Nº 4.



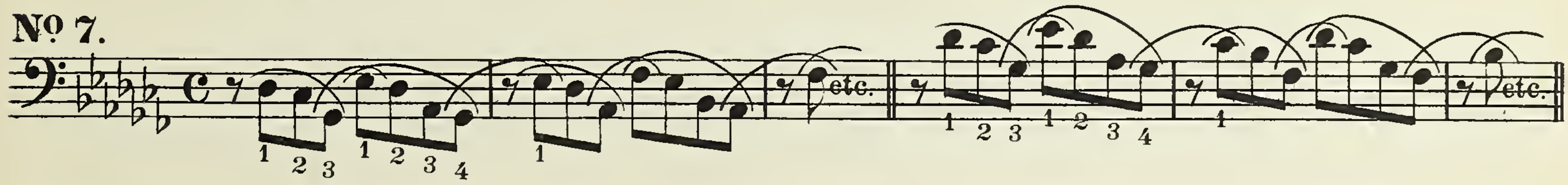
Nº 5.



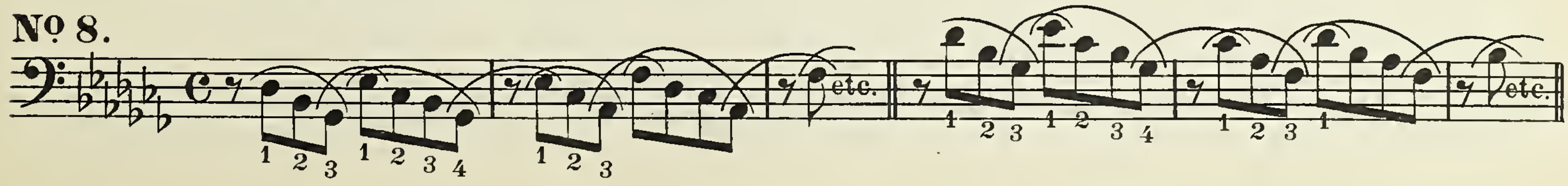
Nº 6.



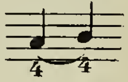
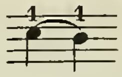
Nº 7.



Nº 8.



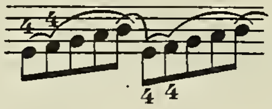
Sliding with Fourth Finger.

Since only four fingers are used in playing the harp, sliding (the use of one finger on adjoining strings) is a technical necessity. Sliding is somewhat detrimental to clarity of tone, and is to be employed only when more than four notes are to played up or down, some of which are on neighboring strings. Playing up the scale, sliding is usually done with the 4th finger; down the scale with the thumb. Sliding is also effected with the 3rd and 2nd finger. The scale fingering should be used when possible. Sliding is designated with a tie and the same finger twice  and can be done only toward the adjoining string. Sliding down is designated with a tie and use of the thumb on adjoining string. 

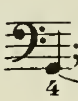
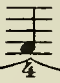
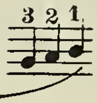
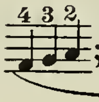
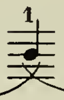
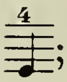
To slide the fourth finger or the thumb, the hand is held firmly and motion is imparted by the whole arm, the elbow leading the hand.

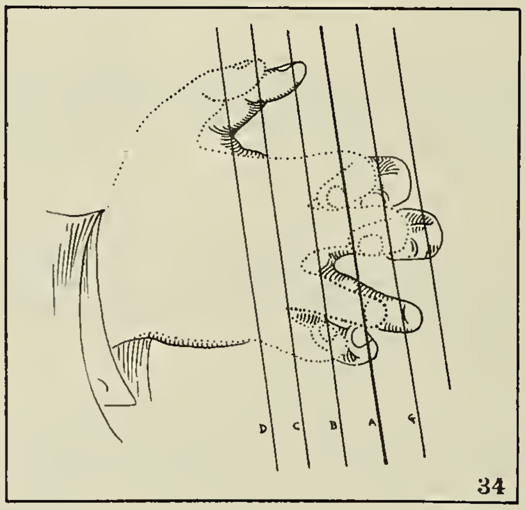
Fingers which have played or are not playing remain close to the strings. They must not be held straight or be hidden in the palm of the hand.

Practice left hand; then right hand; then play in unison with the right hand an octave higher.

To play and repeat five notes  slide the 4th finger from G to A; then place B, C, D; Play A, B, C; and before playing D, place 4th finger back on G; and repeat.

EXAMPLE Nº 9.

Place 4th finger on ; slide to ; then place ; play , before playing  place ; and repeat.



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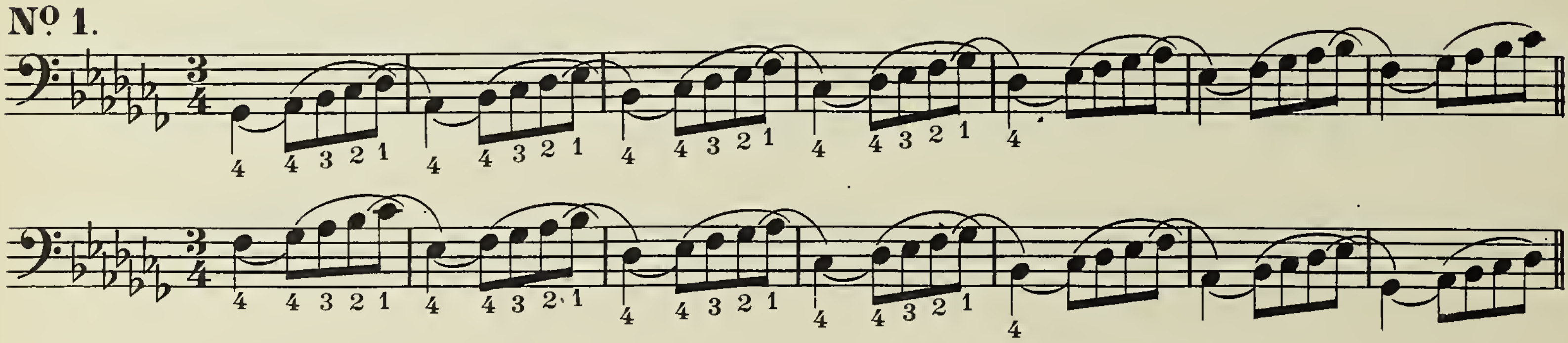
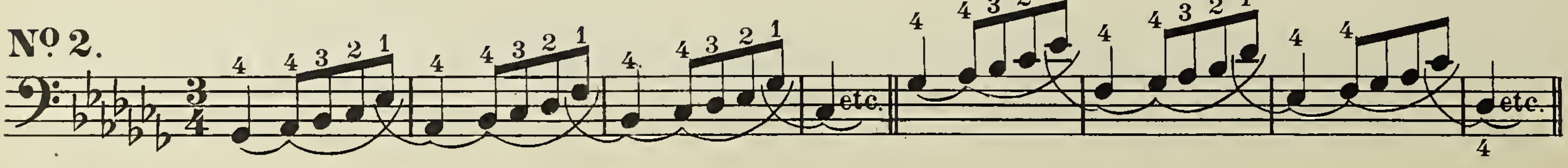
In the following exercises first slide, then place fingers as designated with slurs.

Observe "Important Reminder."

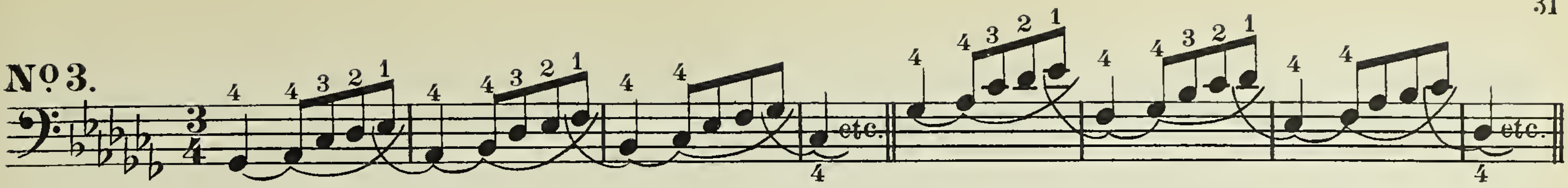
Nº 1.



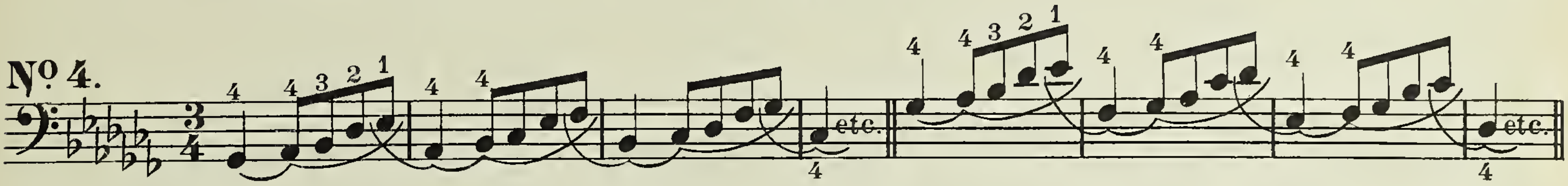
Nº 2.



Nº 3.



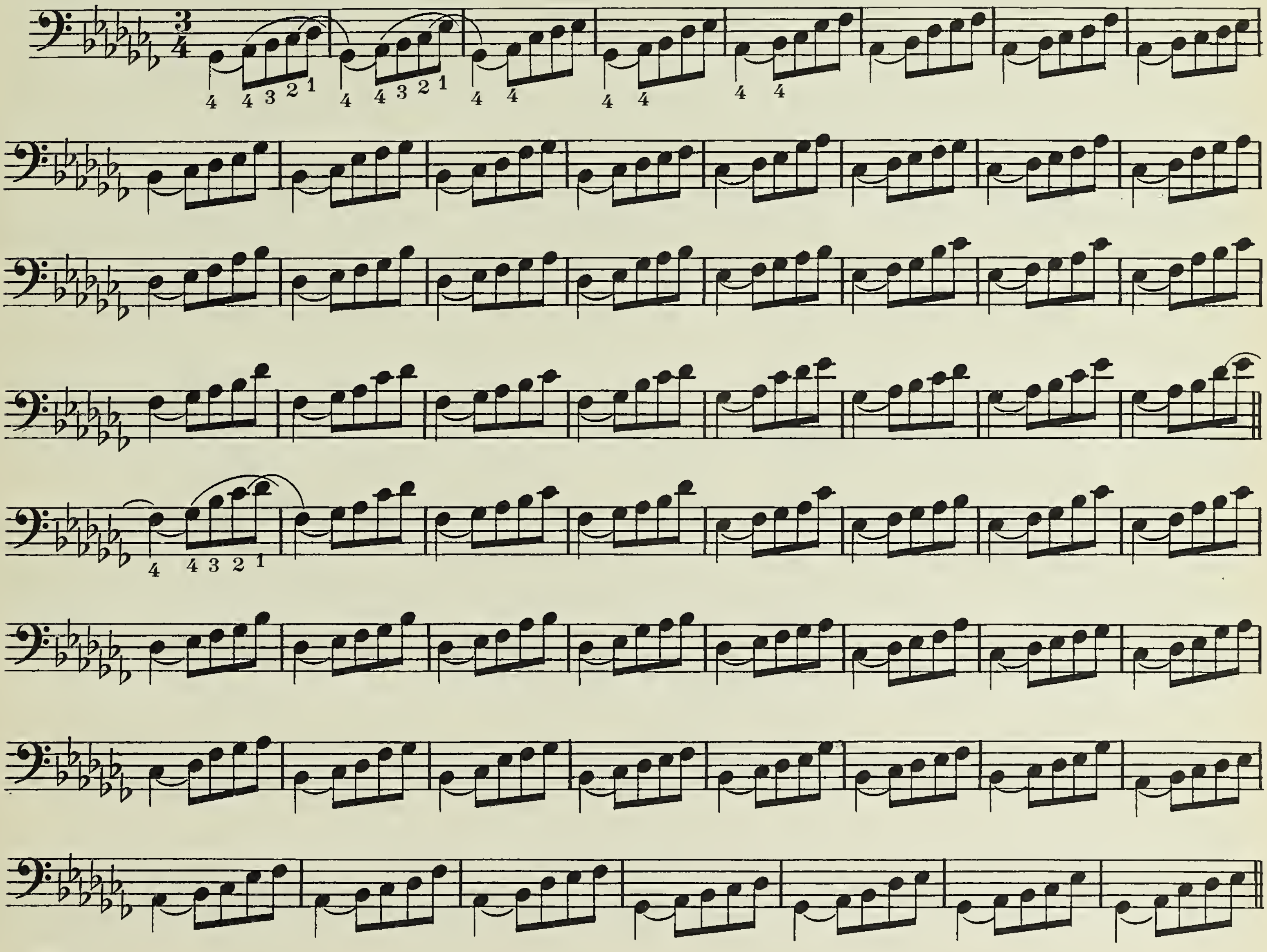
Nº 4.



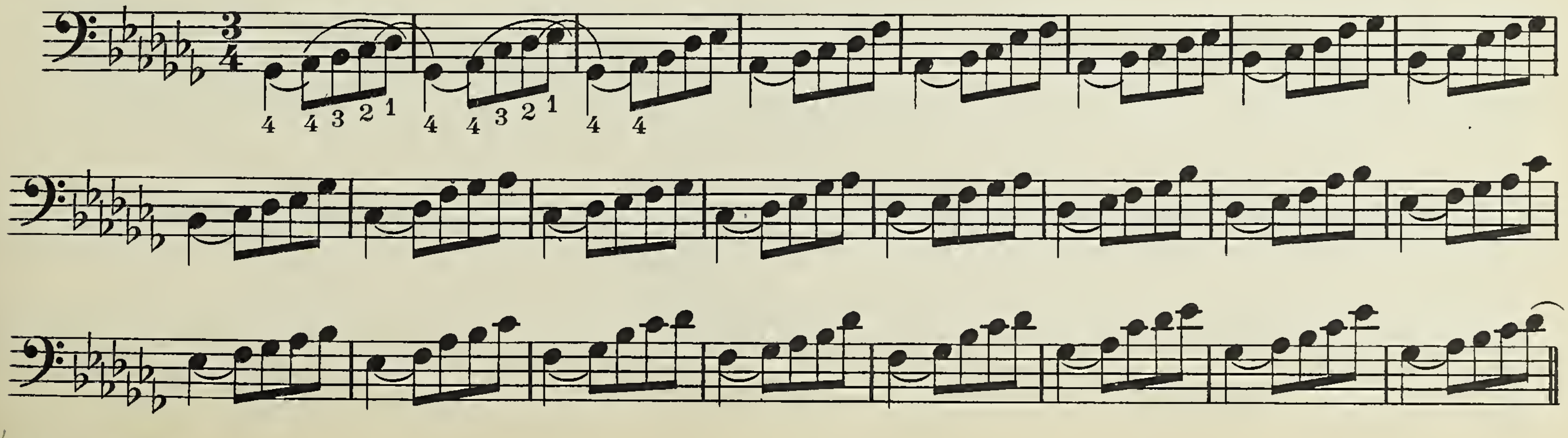
Practice the preceding four exercises until mastered; before studying the following exercises.

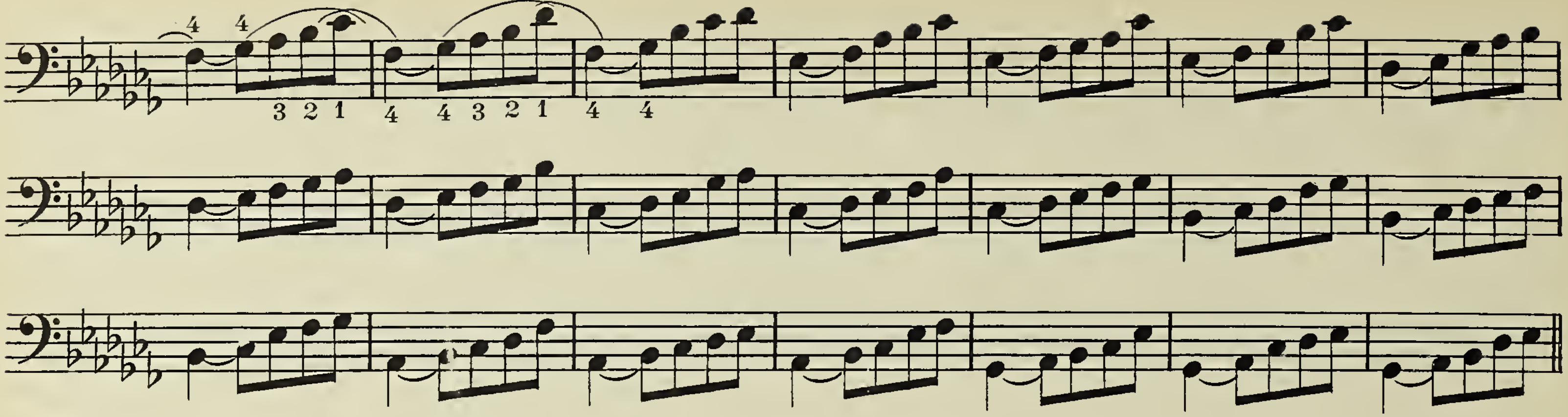
Combination of Four Preceding Exercises. Keep Correct Position.

Nº 1.

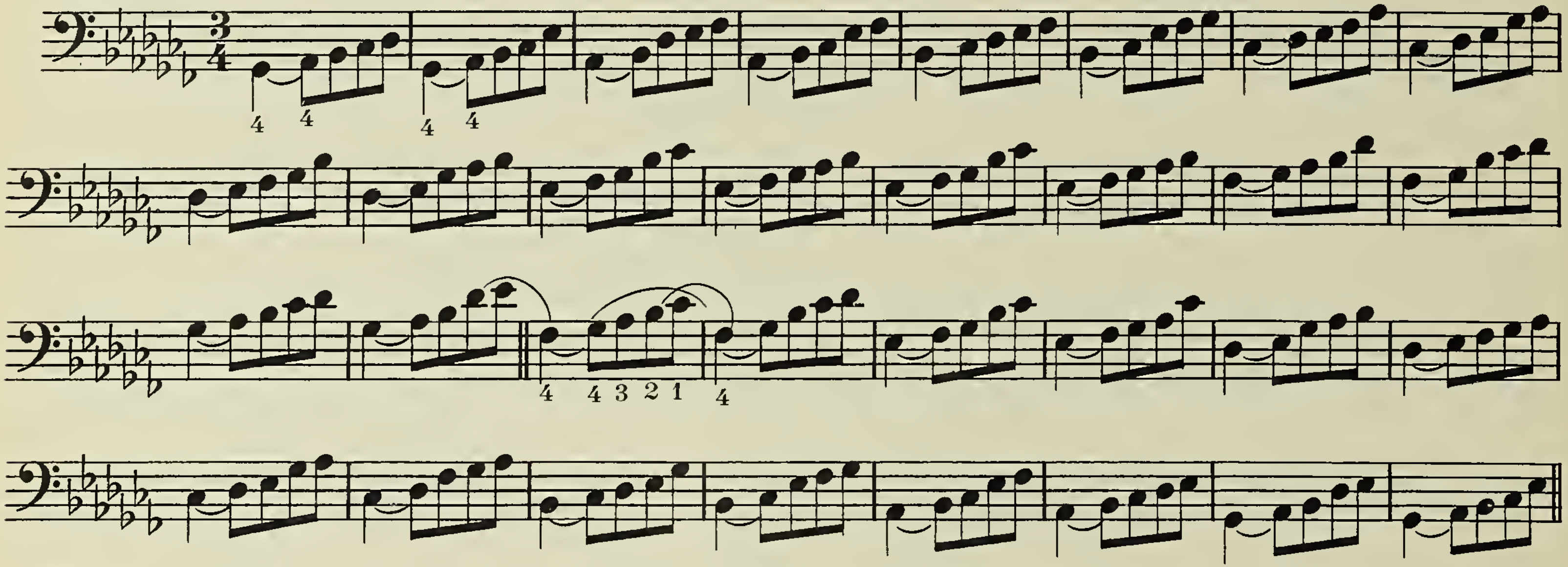


Nº 2.

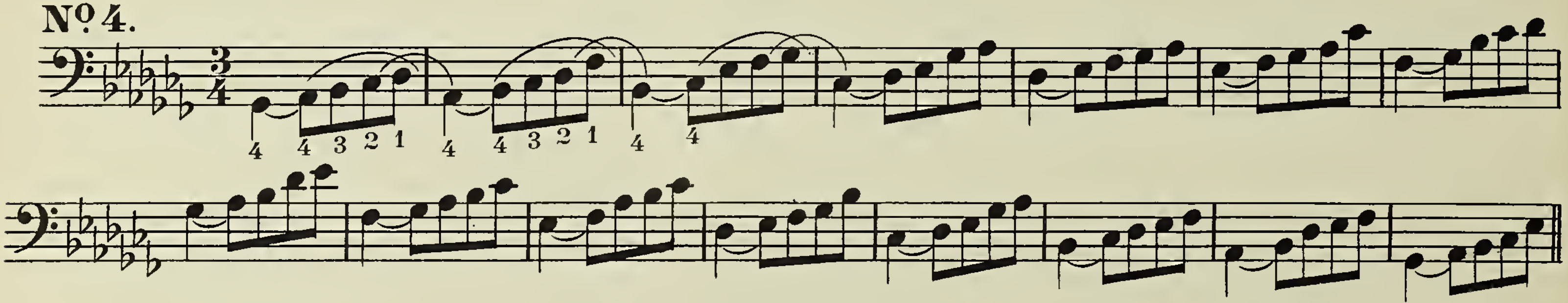




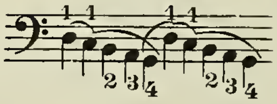
Nº 3.



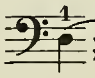
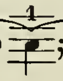
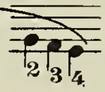
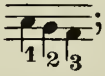
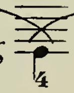
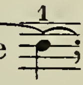
Nº 4.

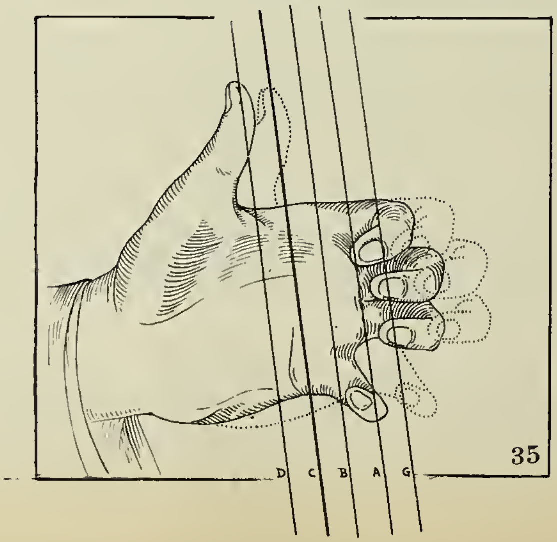


Sliding with Thumb.

To play and repeat five notes  slide the thumb from D, to C; then place B, A, G; Play C, B, A; and before playing G, place thumb back on D; and repeat.

EXAMPLE Nº 10.

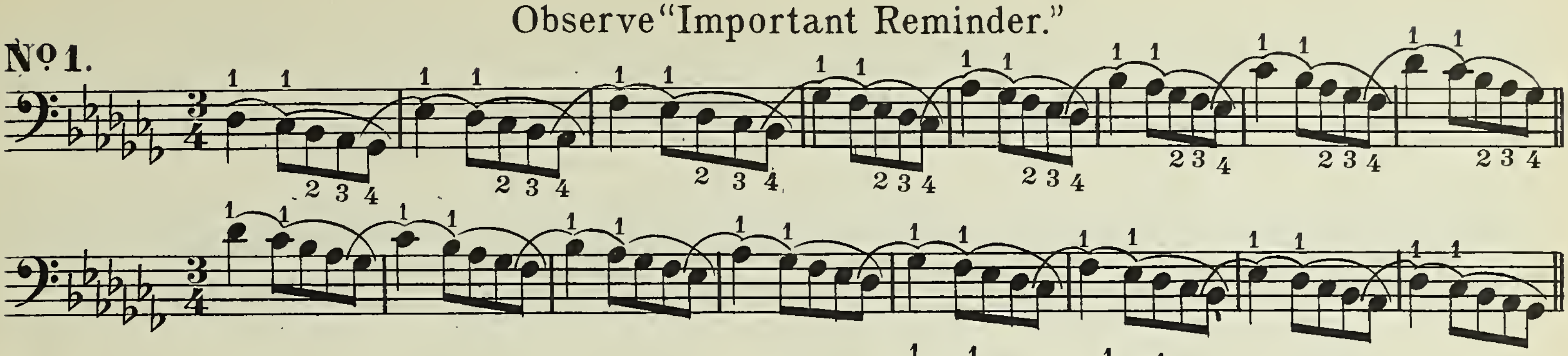
𝄆 Place thumb on ; slide to ; then place ; play ; before playing  place ; and repeat. 𝄇



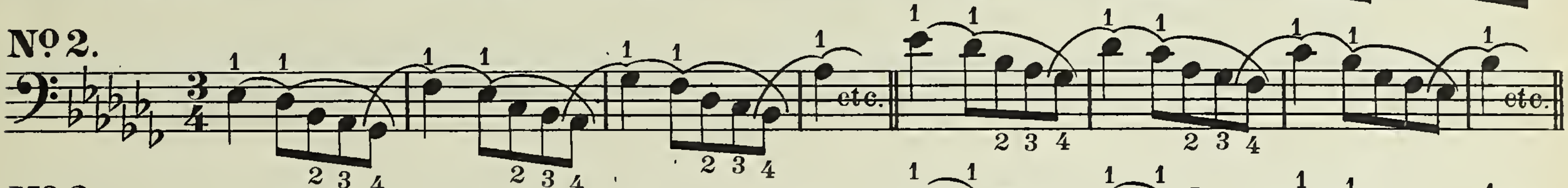
In the following exercises first slide, then place fingers as designated with slurs.

Observe "Important Reminder."

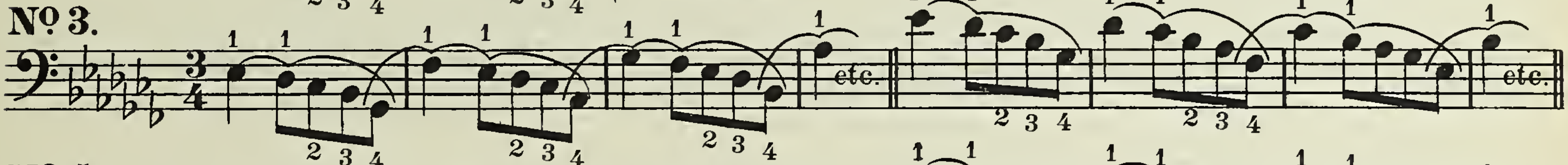
Nº 1.



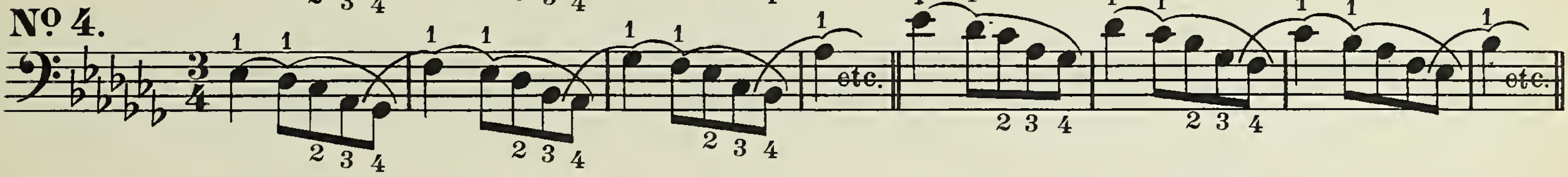
Nº 2.



Nº 3.



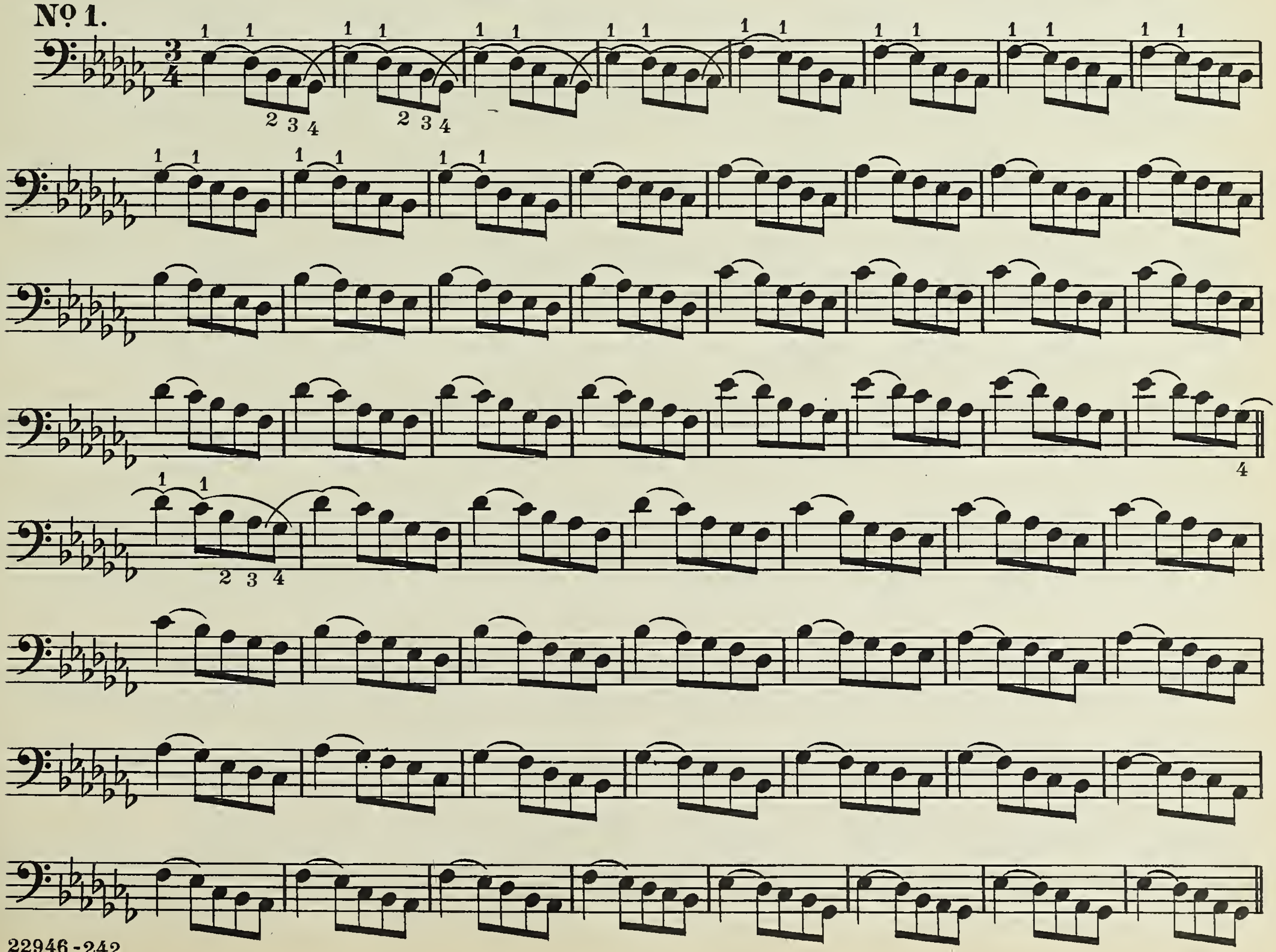
Nº 4.



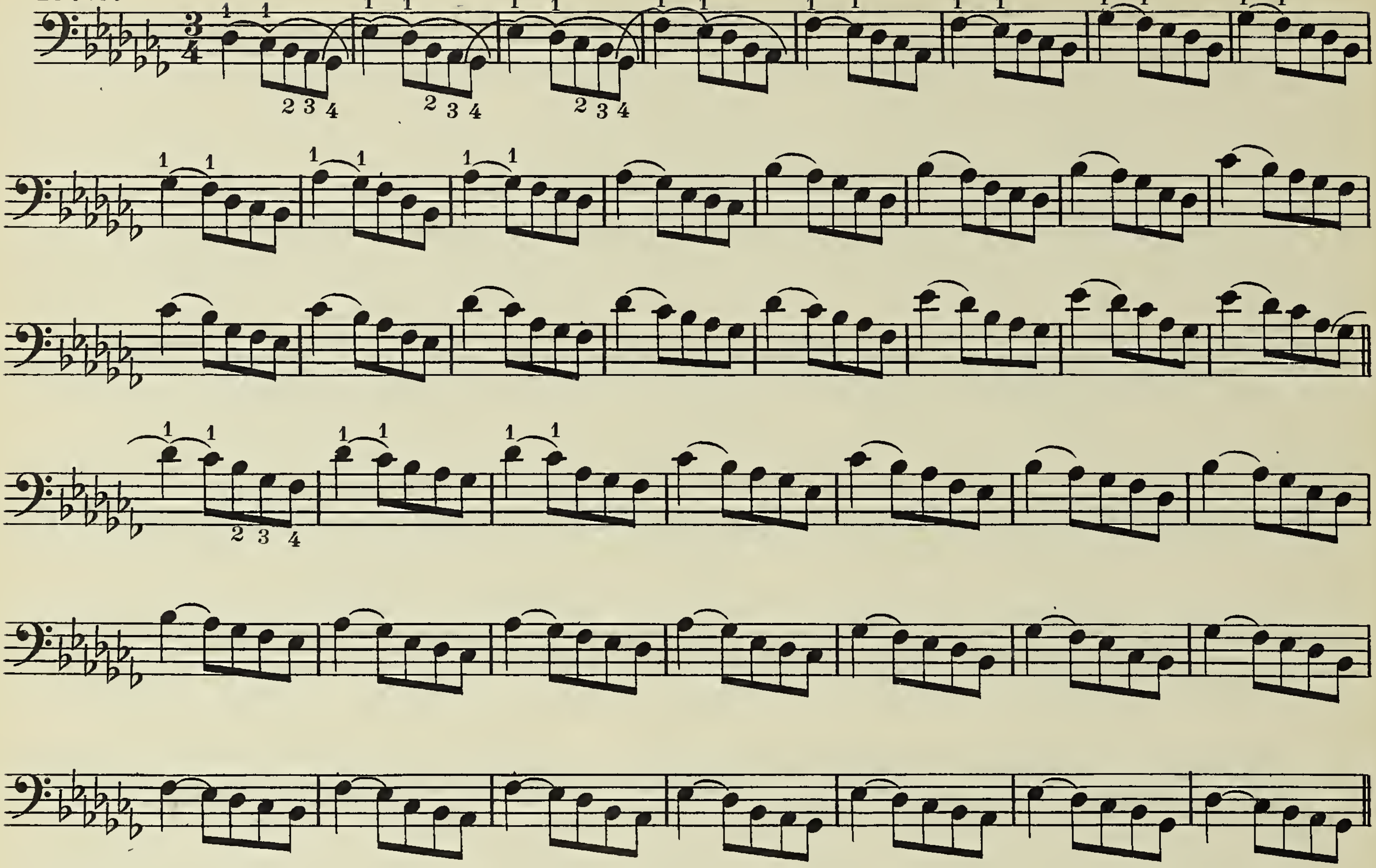
Practice the preceding four exercises until mastered, before studying following exercises.

Combination of Four Preceding Exercises. Keep Correct Position.

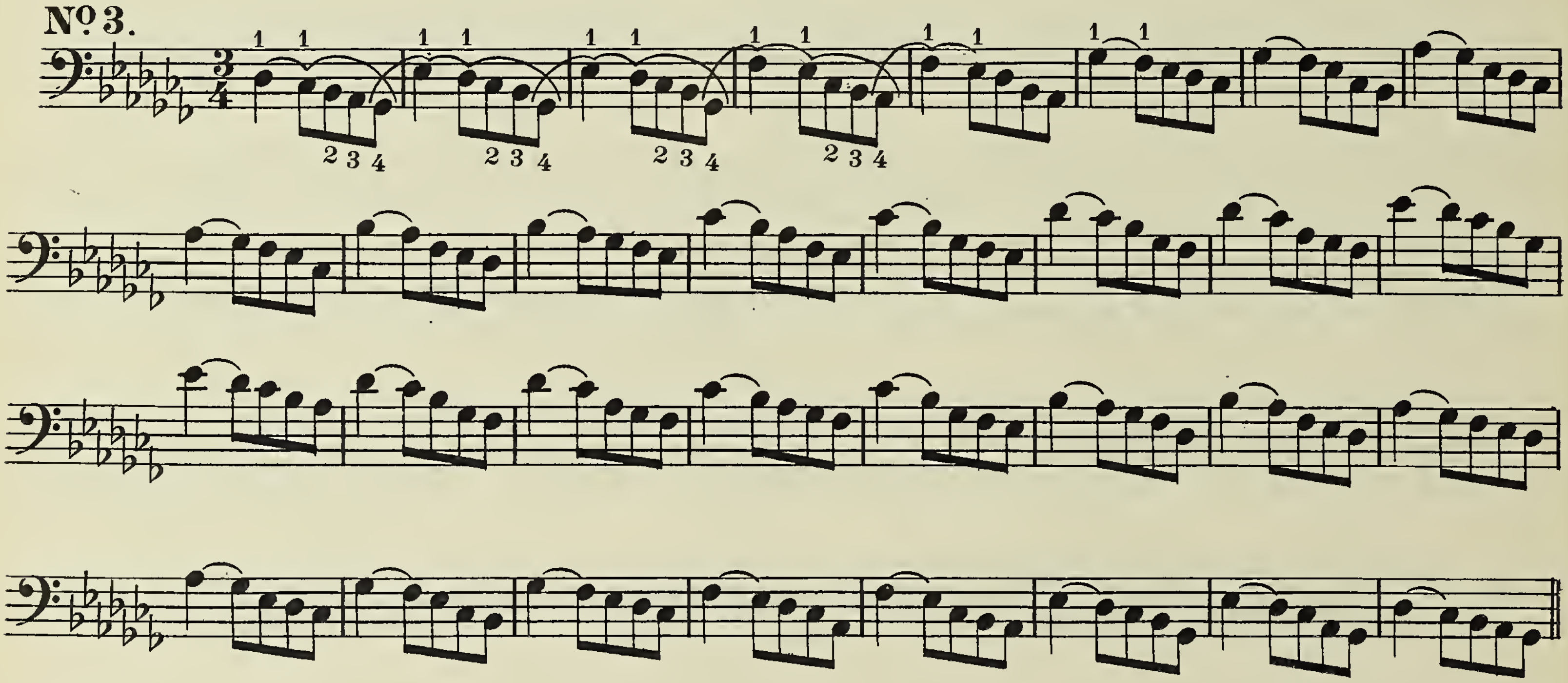
Nº 1.



Nº 2.



Nº 3.



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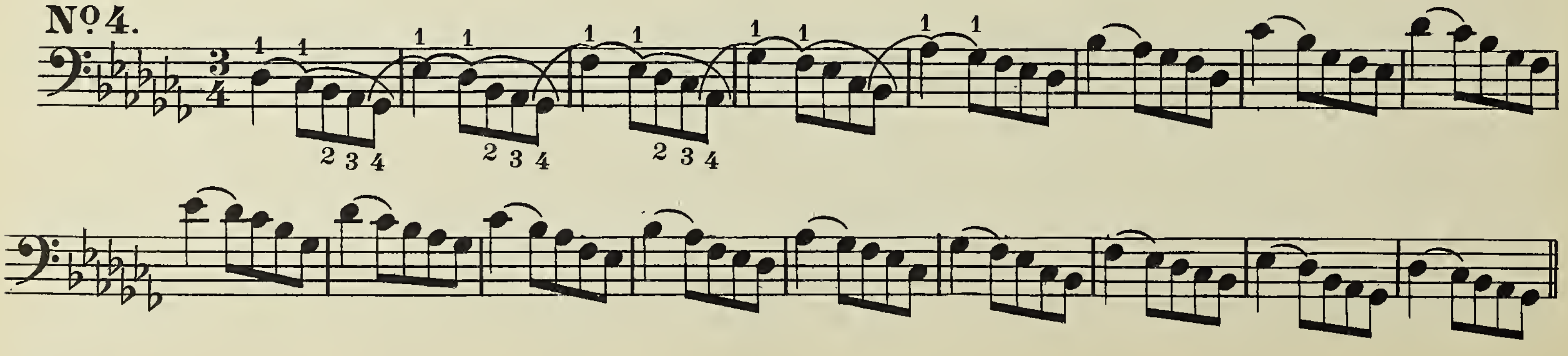
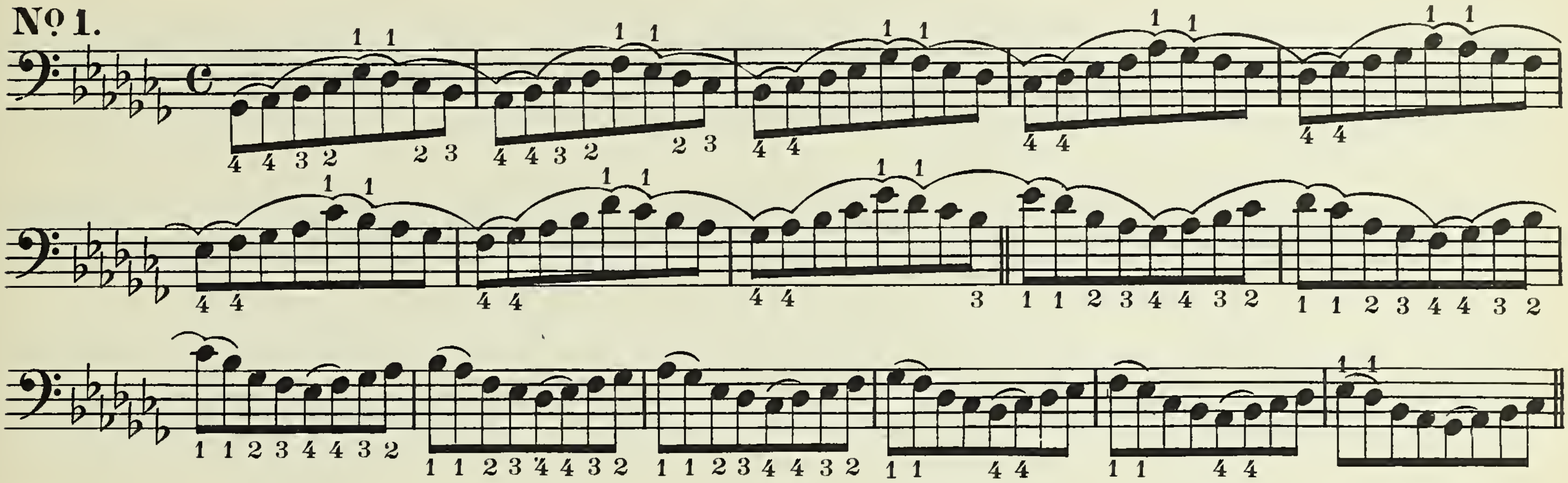


Slidings with Fourth finger or Thumb as in Examples Nº 9 and 10 are now combined.

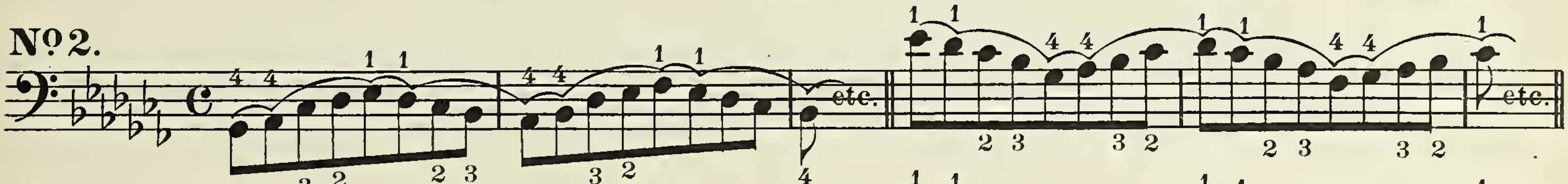
In the following exercises, whether playing up or down, first slide, then place fingers as designated with slurs.

Observe "Important Reminder."

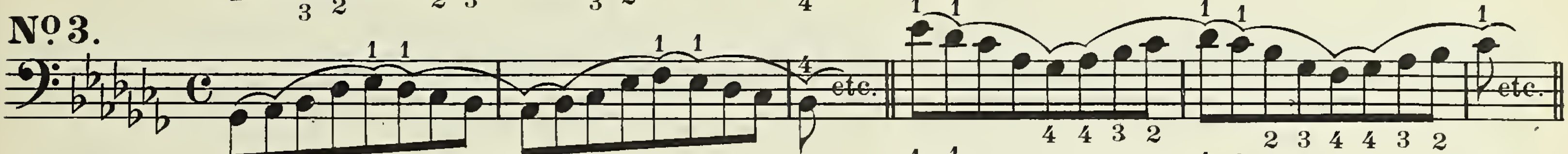
Nº 1.



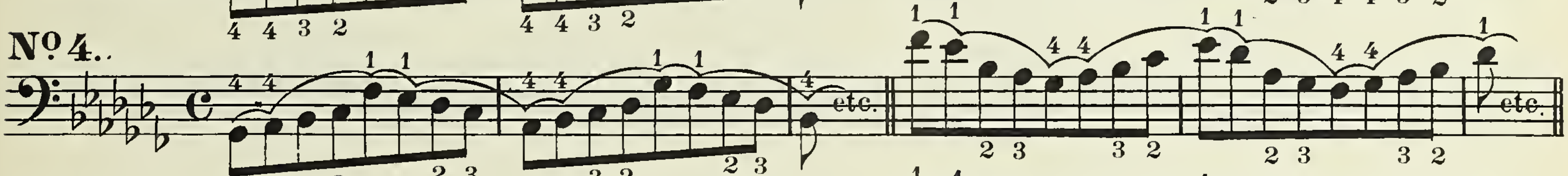
Nº 2.



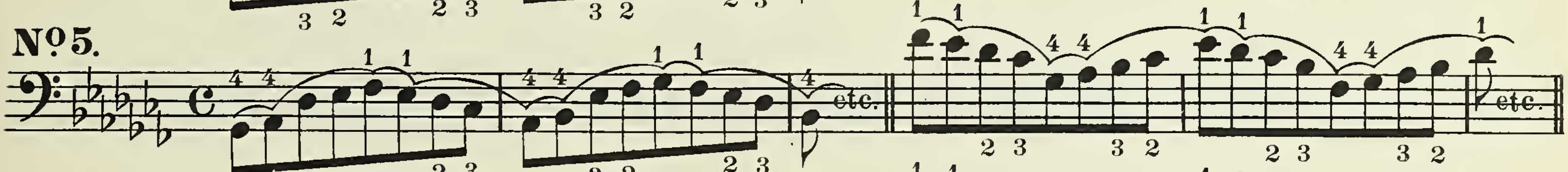
Nº 3.



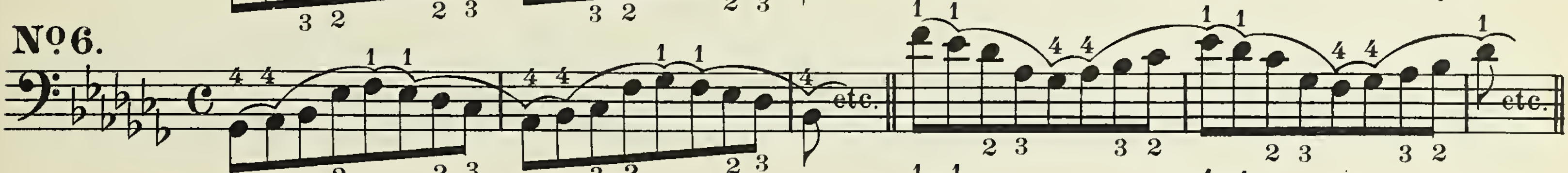
Nº 4.



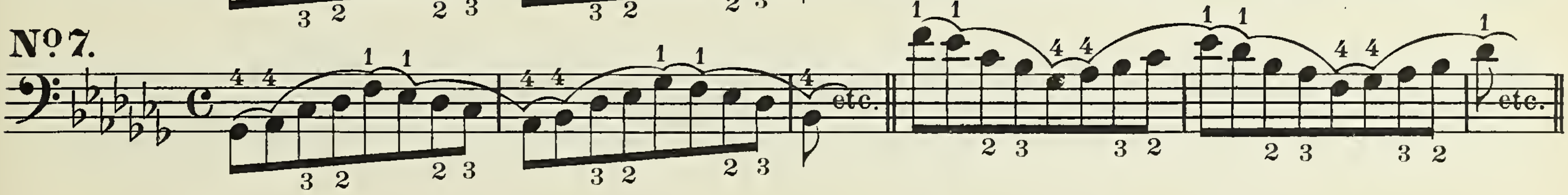
Nº 5.



Nº 6.



Nº 7.

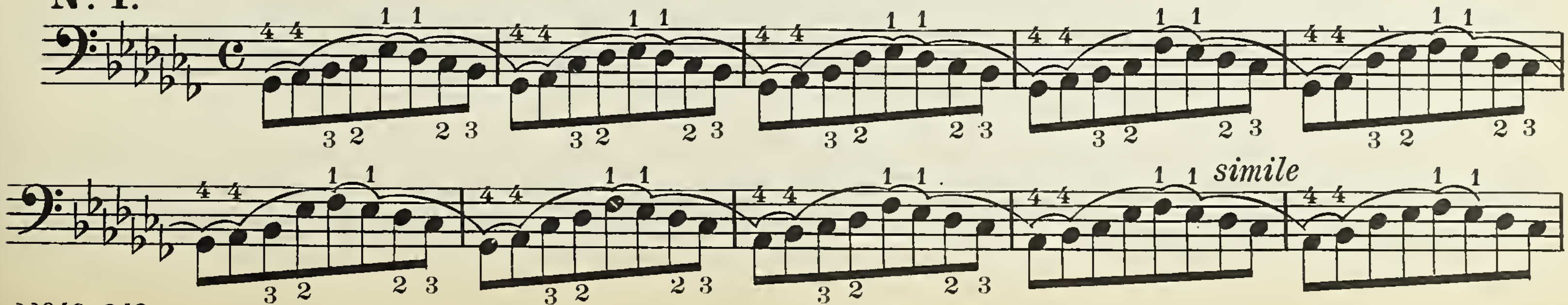


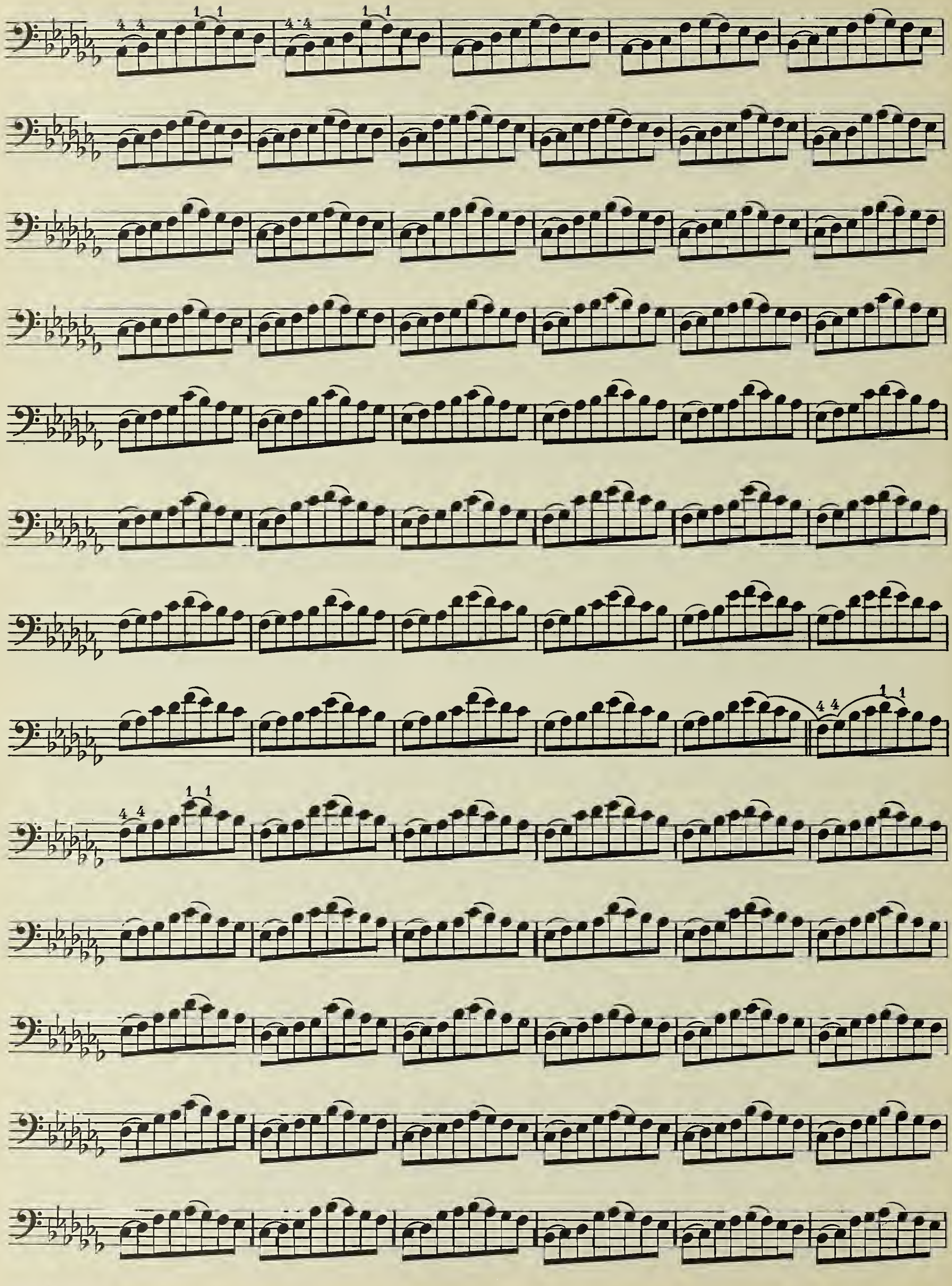
Practice the preceding seven exercises until mastered, before studying the new exercises.

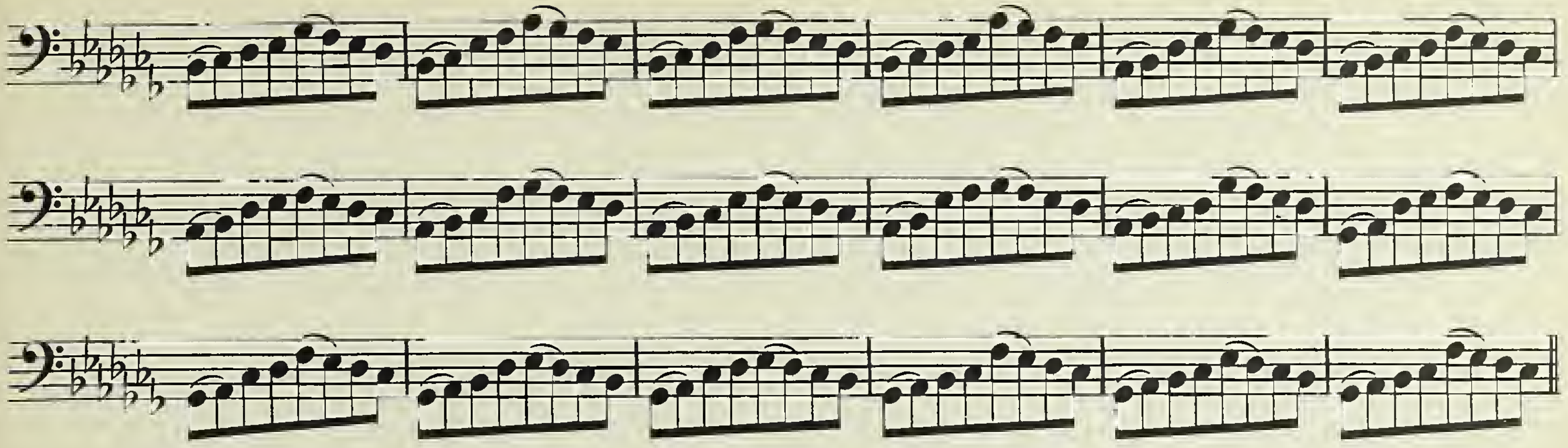
Combination of Seven Preceding Exercises.

Place fingers as designated with slurs. Keep Correct Position.

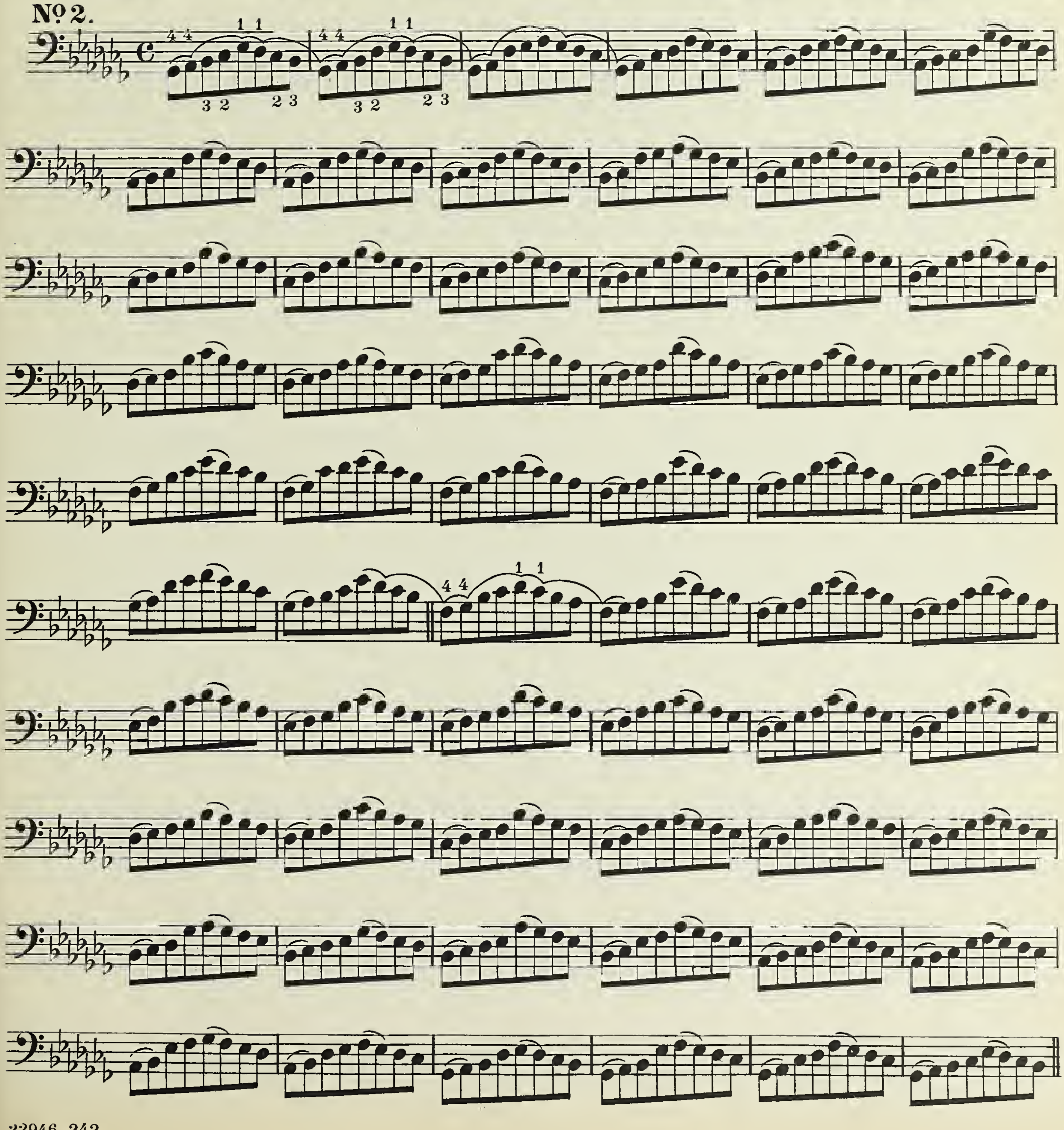
Nº 1.



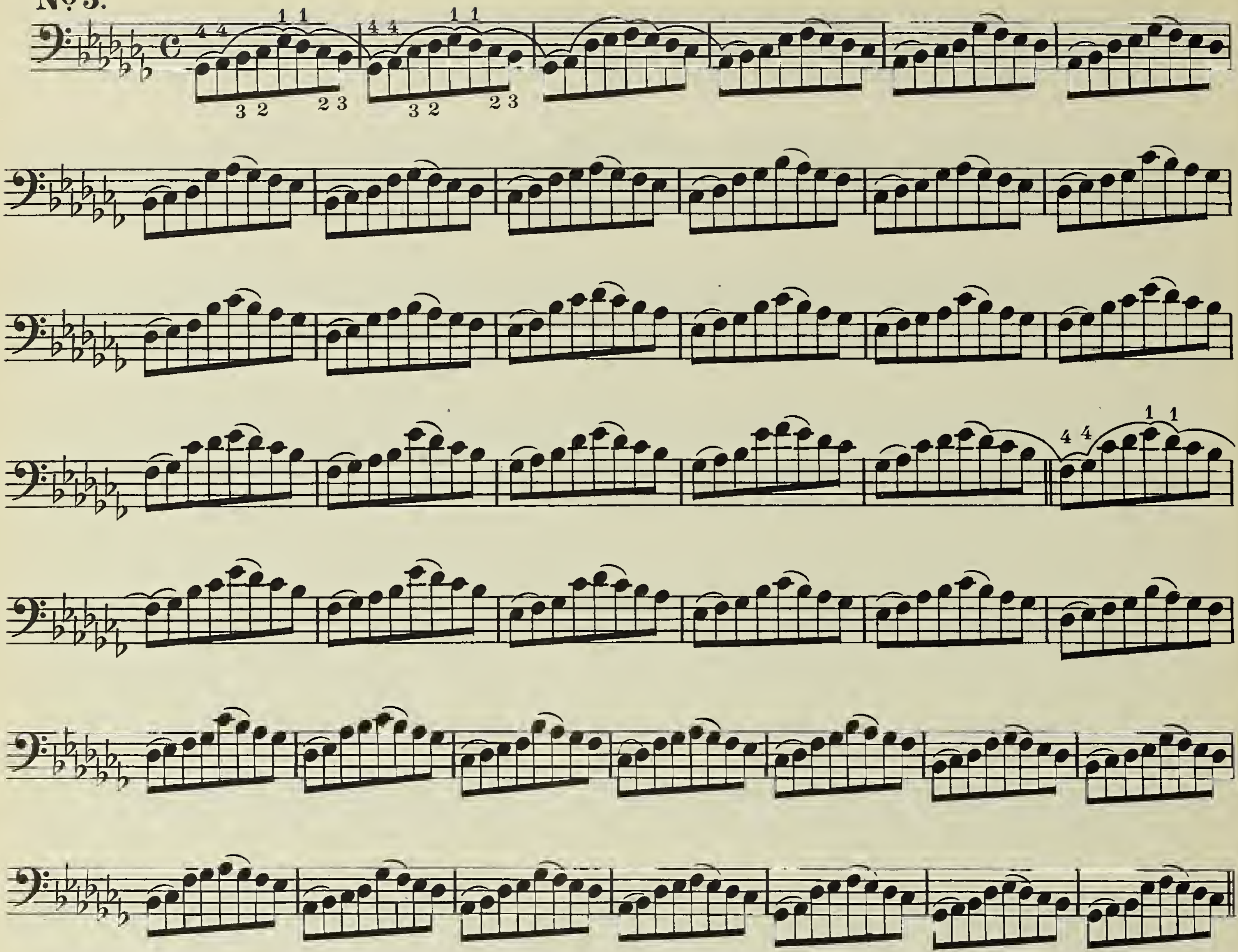

4 4
1 1
4 4
1 1
4 4
1 1
4 4
1 1



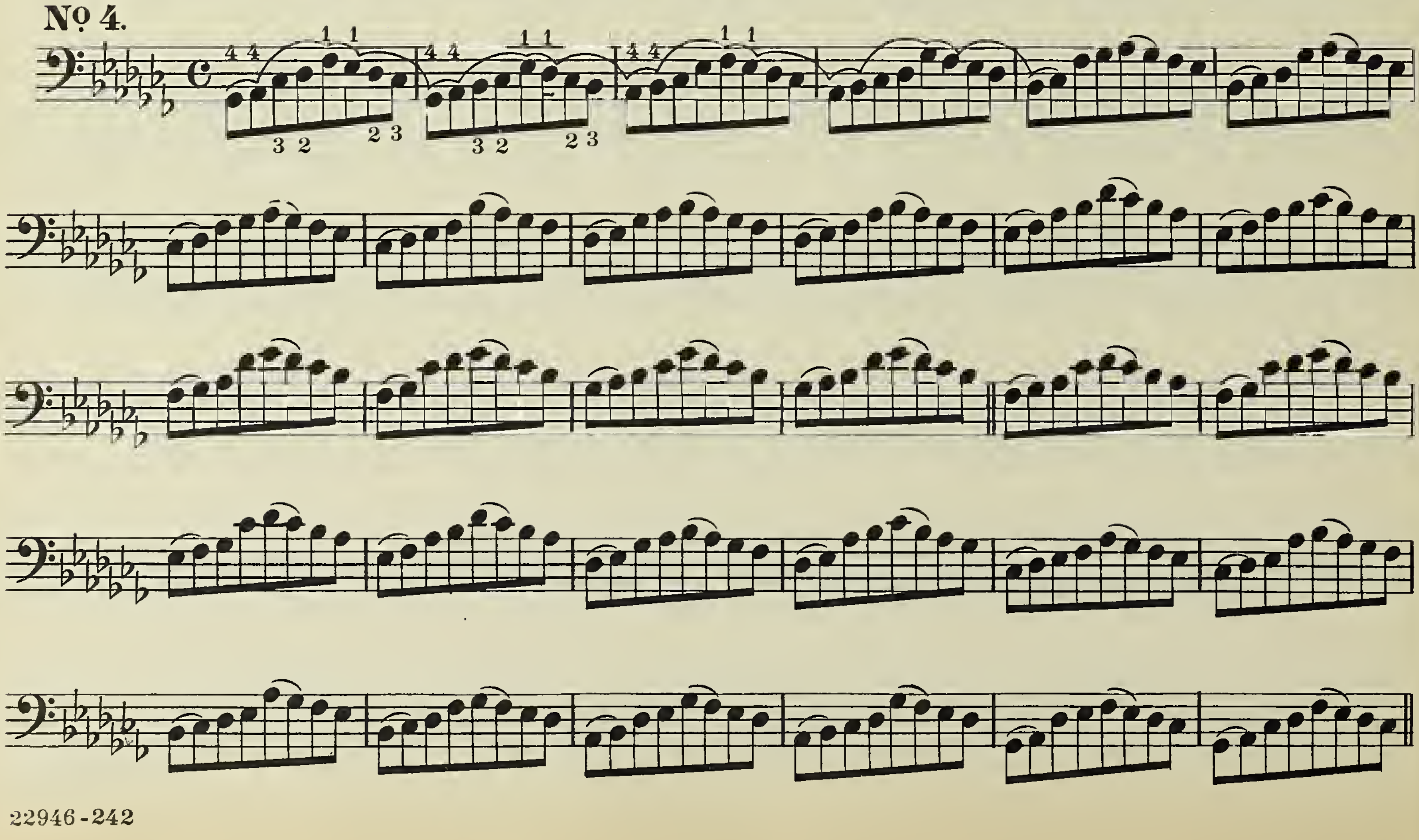
Nº 2.



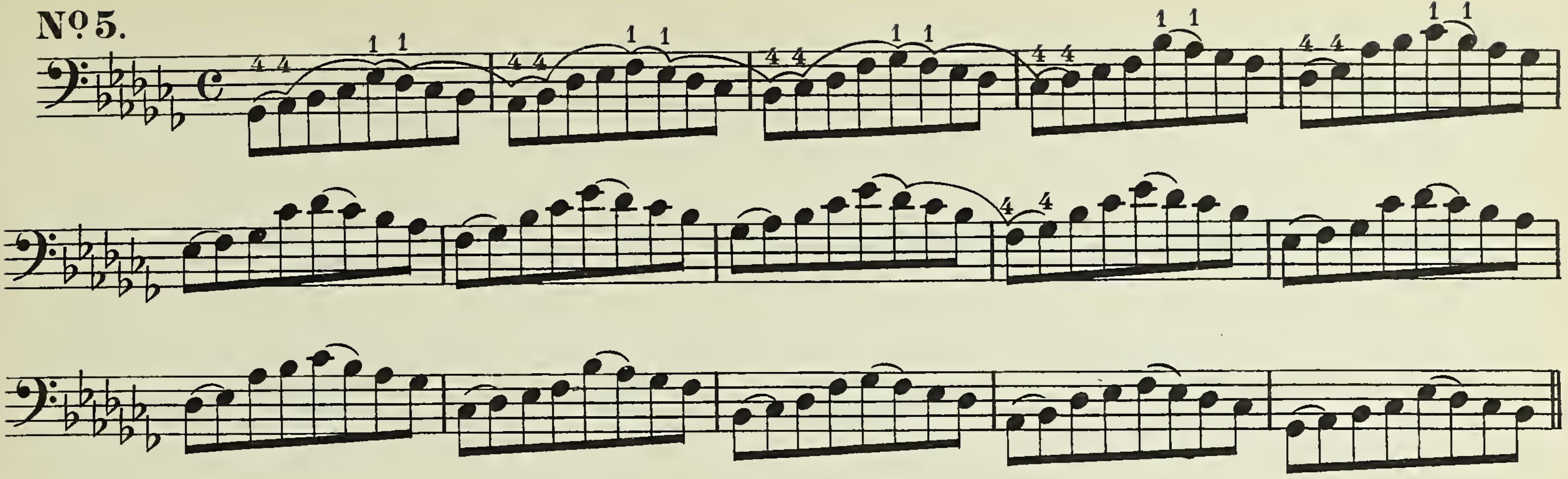
No 3.



No 4.

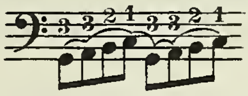


Nº 5.

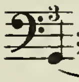
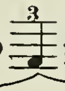
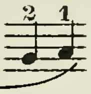
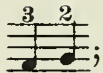
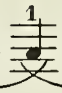
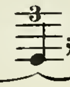


Sliding with Third Finger.

While sliding, the hand is held firmly and motion is imparted by the whole arm, the elbow leading the hand. Practice left hand; then right hand; then play in unison with the right hand an octave higher.

To slide with the third finger and repeat four notes , slide, playing the 3rd finger from G to A; then place B, C; play A, B; and before playing C, place 3rd finger back on G, and repeat.

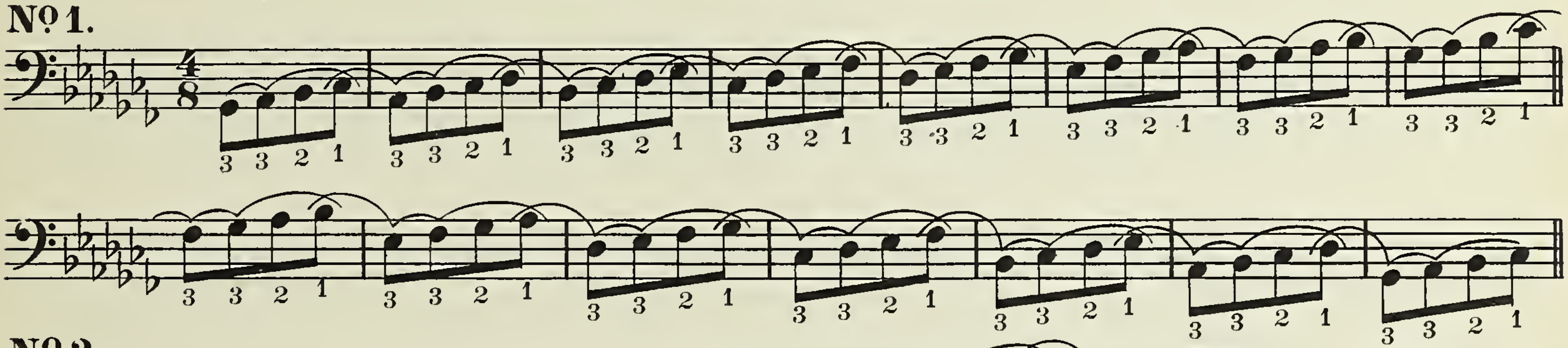
EXAMPLE Nº 11.

Place 3rd finger on ; slide to ; then place ; play ; before playing  place ; and repeat.

In following exercises first slide, then place fingers as designated with slurs.

Observe "Important Reminder."

Nº 1.



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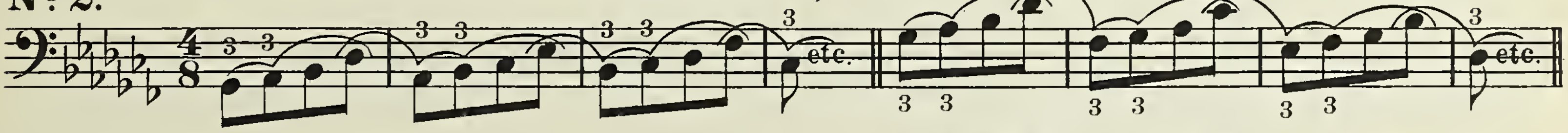

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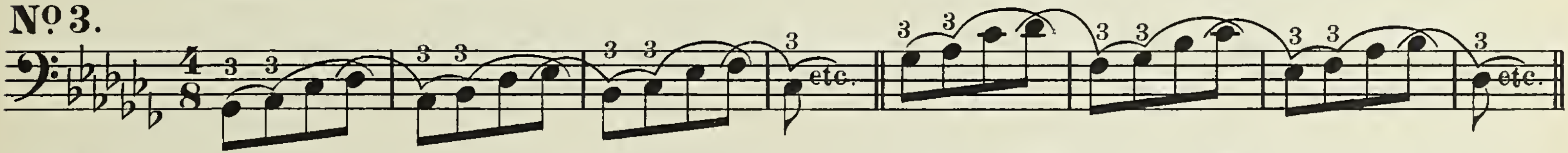

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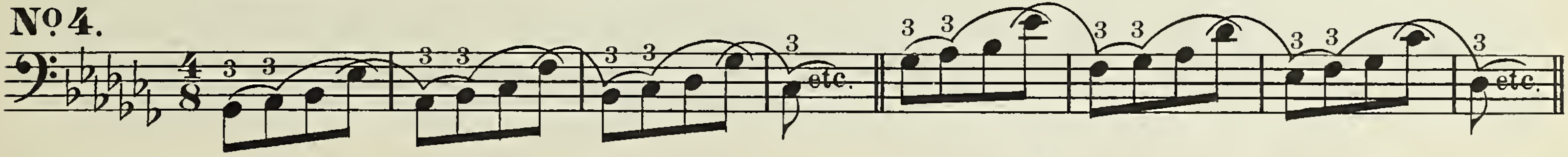

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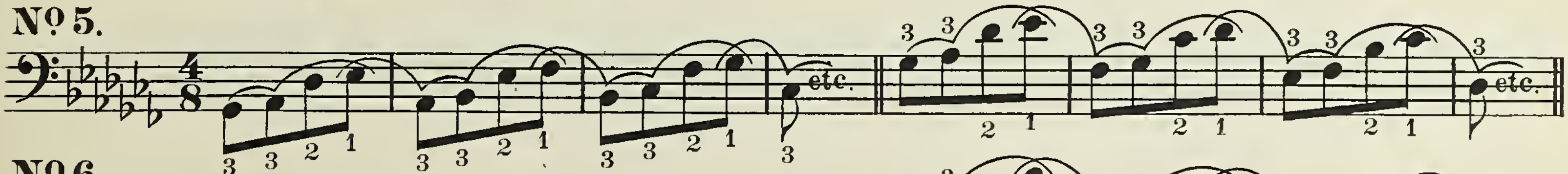

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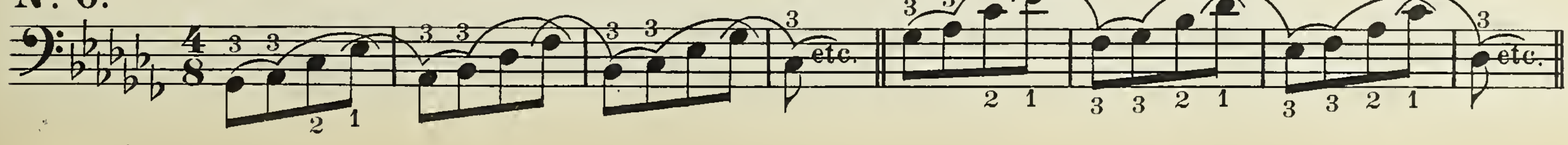
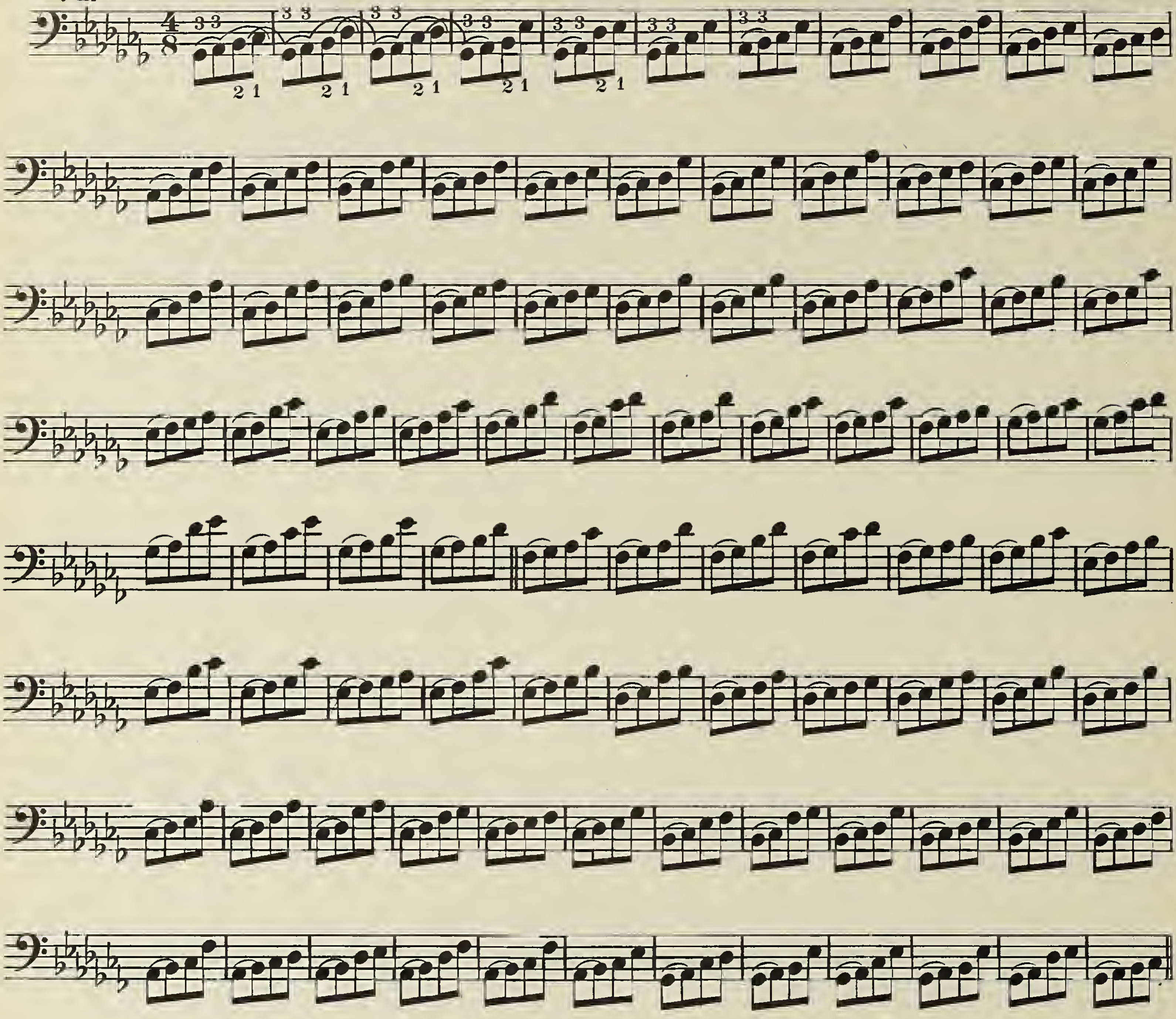


Combination of Six Preceding Exercises.

Keep Correct Position.

Nº 1.



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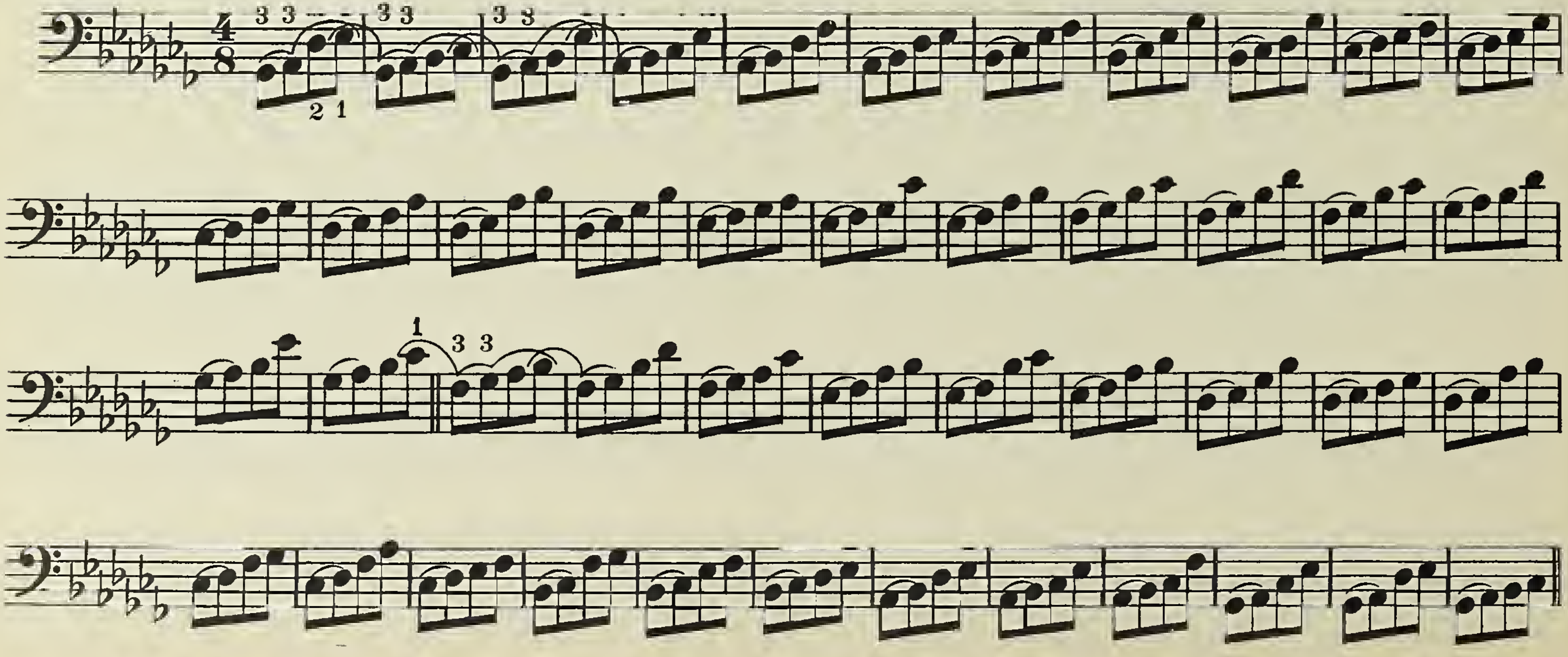

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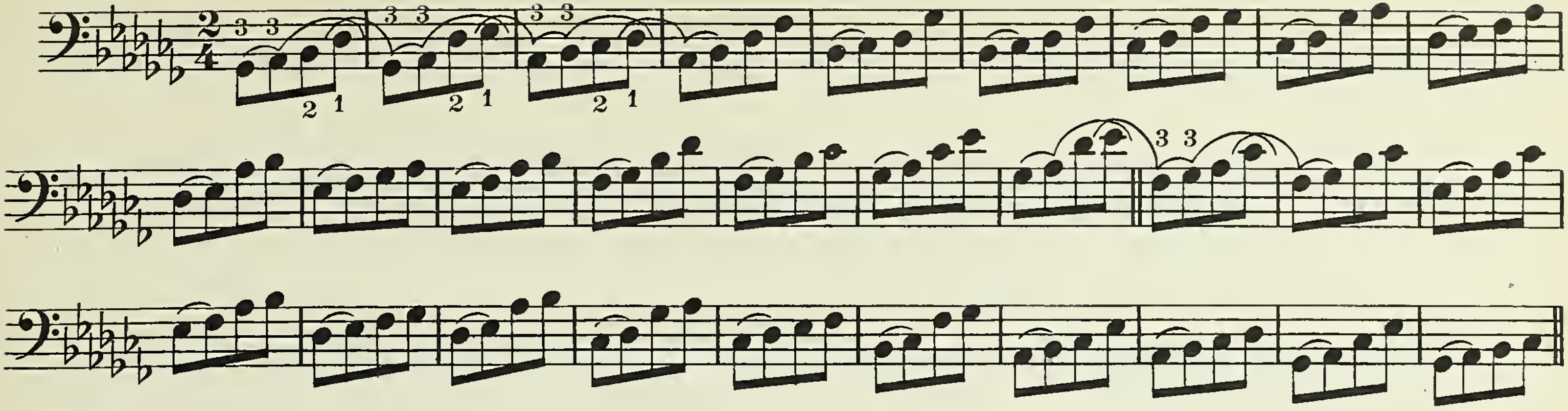

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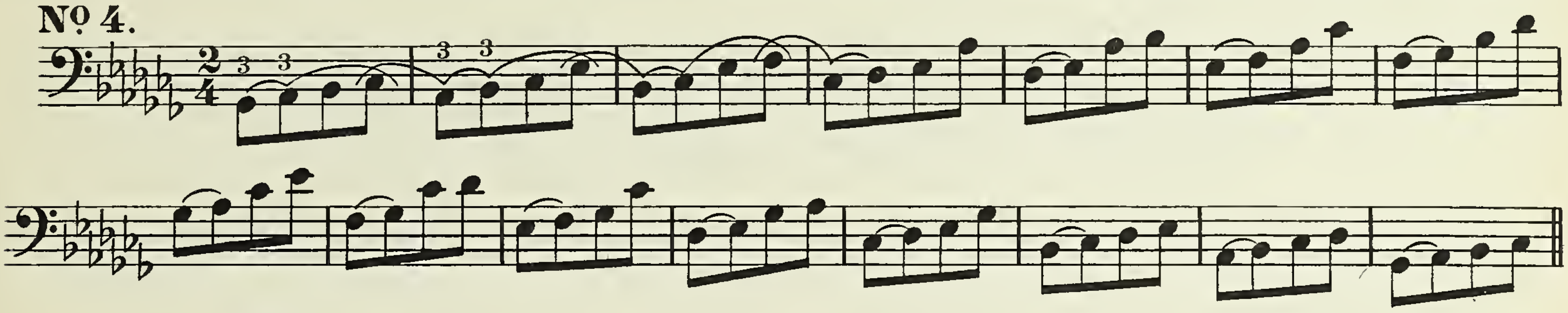
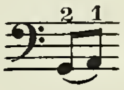
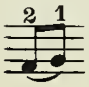


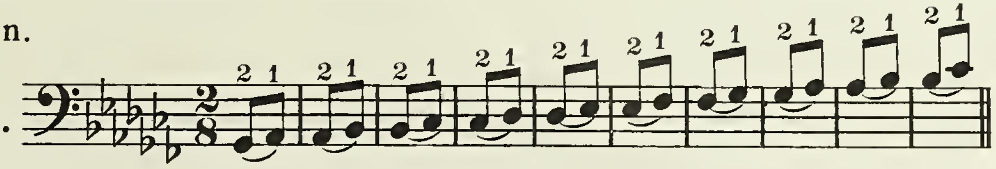
Repetition of a Note in Groups of Two, Three and Four.

In groups of two notes, the first note of group being repetition of 2nd note of preceding group. When a note is to be repeated the hand is held firmly and is lifted from the strings after the thumb has played. The elbow then leads the hand. Fingers which have played or are not playing remain close to the strings. Avoid all unnecessary movement of the hand.

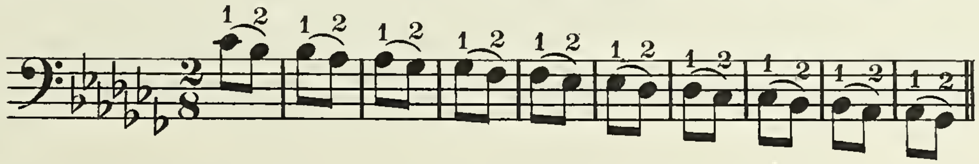
EXAMPLE Nº 12.

Place two fingers on ;play them; lift hand from the strings;then place the same fingers on ;and so on.

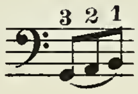
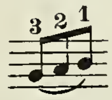
Nº 1.



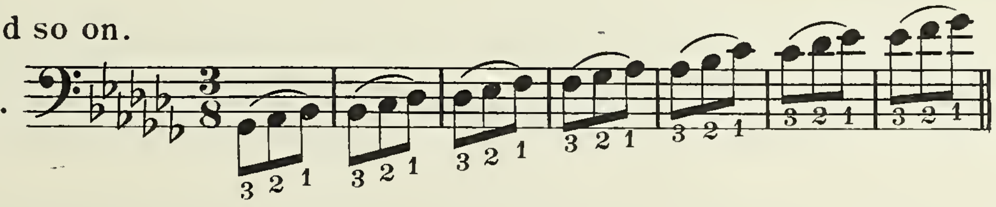
To play Nº 1. down the scale, commence with the thumb and after playing the 2nd finger lift the hand and place the thumb on the string to be used again, the 2nd finger on the string below; and so on.



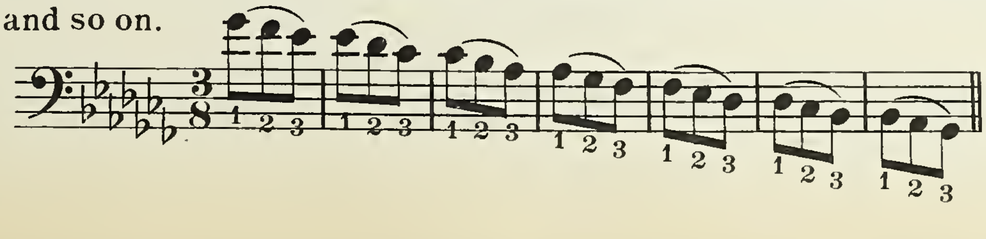
EXAMPLE Nº 13.

Place three fingers on ;play them; lift hand from the strings and then place the same fingers on  and so on.

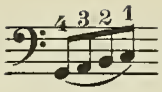
Nº 2.

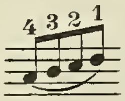


To play Nº 2 down the scale, commence with thumb and after playing the 2nd and 3rd fingers, lift the hand;then place the thumb on the string to be used again and the 2nd and 3rd fingers on the strings below; and so on.



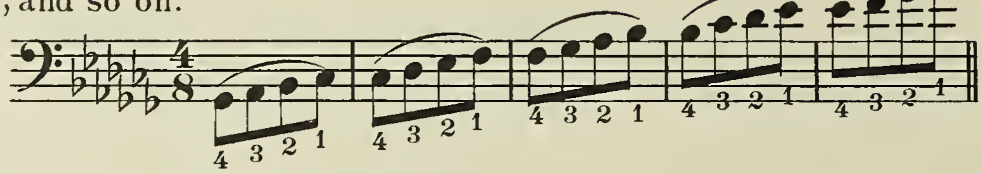
EXAMPLE Nº 14.

Place four fingers on 

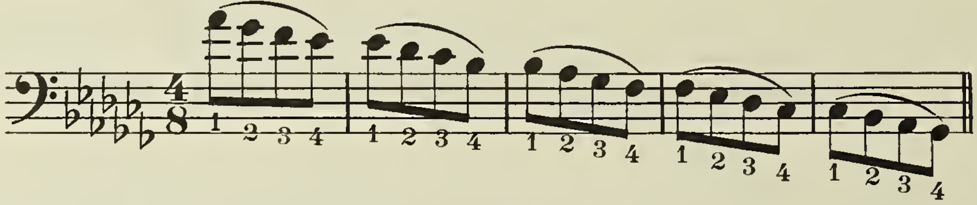
; play them; lift hand from the strings and then place the same fingers on 

; and so on.

Nº 3.

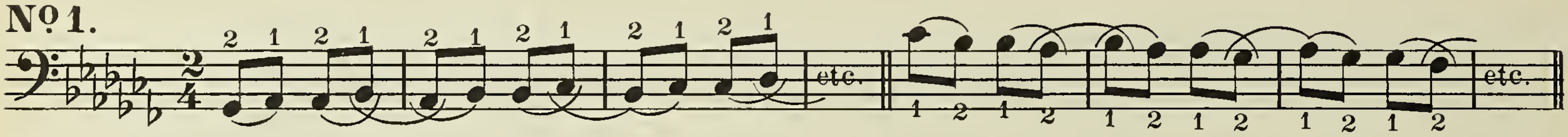


To play Nº 3. down the scale, commence with the thumb, and after playing the 2nd, 3rd and 4th fingers, lift the hand and then place the thumb on the string to be repeated, and the 2nd, 3rd and 4th fingers on the strings below; and so on.

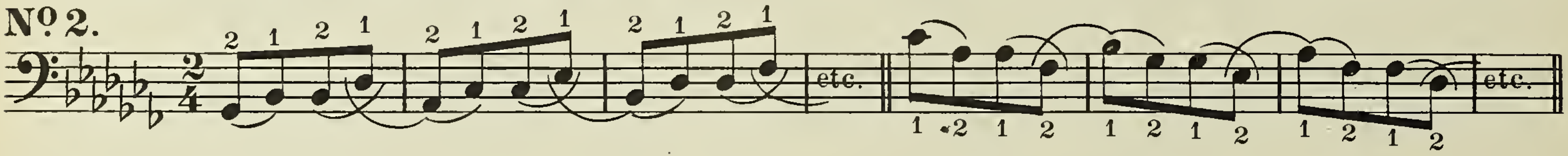


Apply the same rules as in preceding numbers 1, 2, and 3.

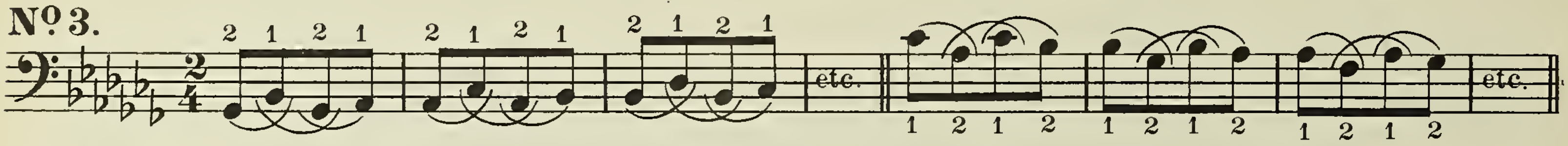
Nº 1.



Nº 2.



Nº 3.



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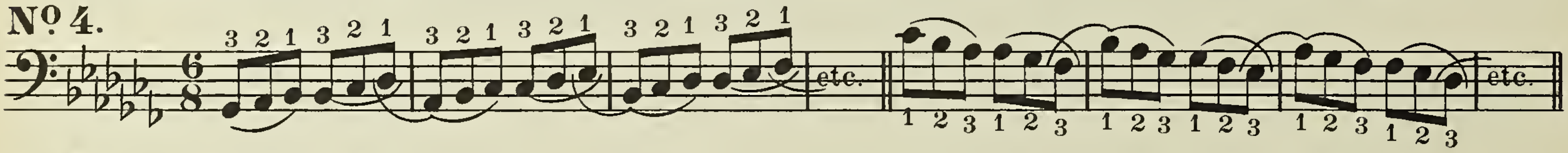
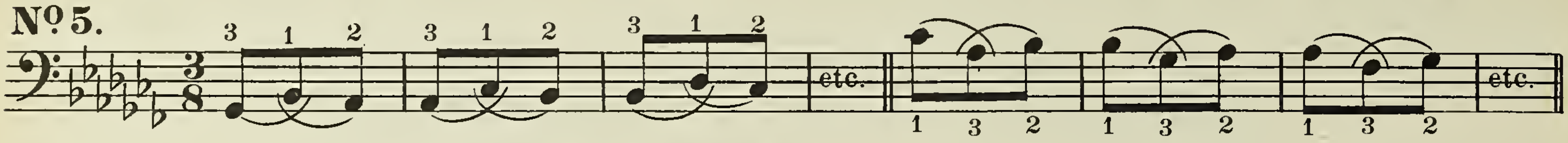


Nº 5.



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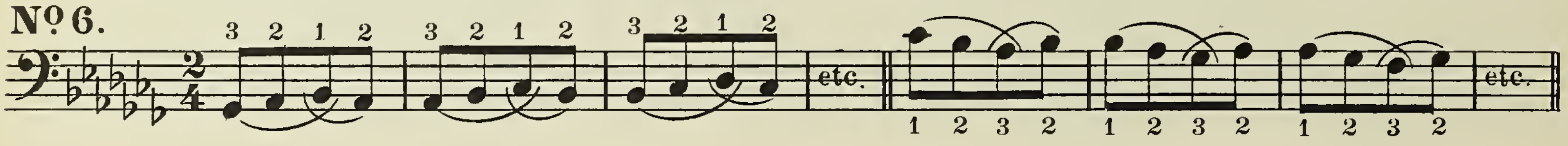
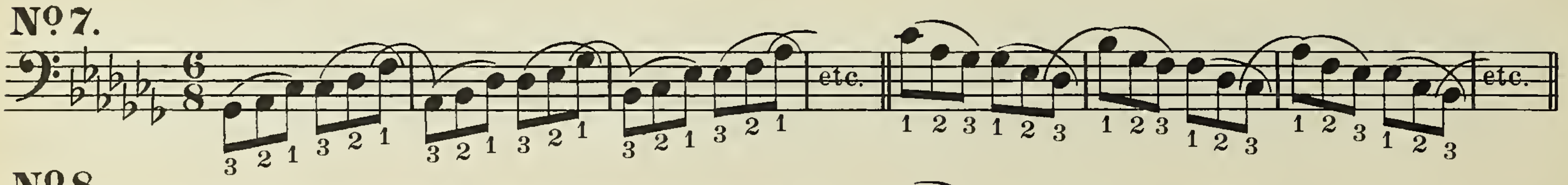


Nº 7.



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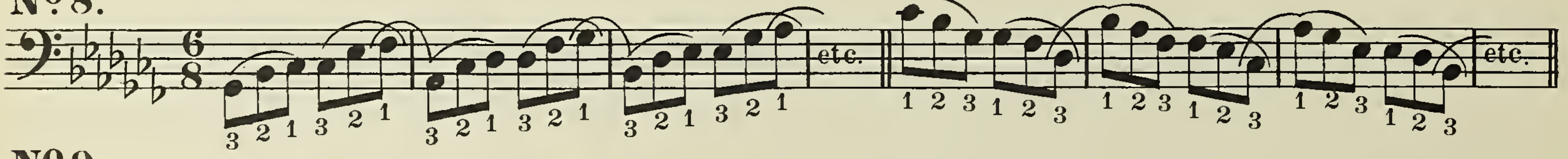
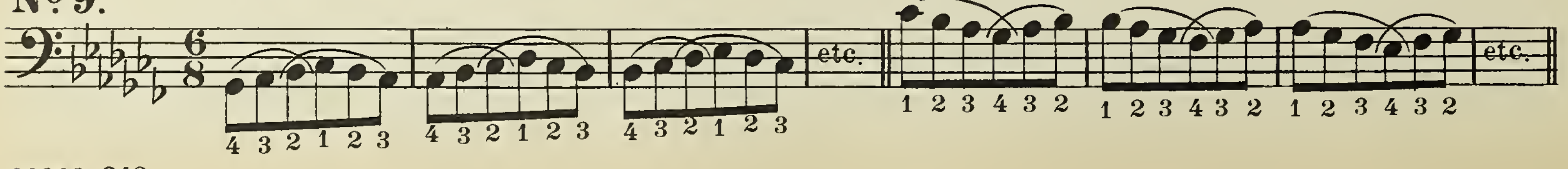
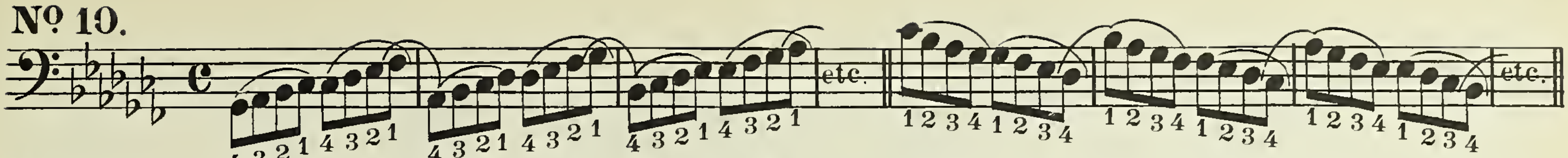


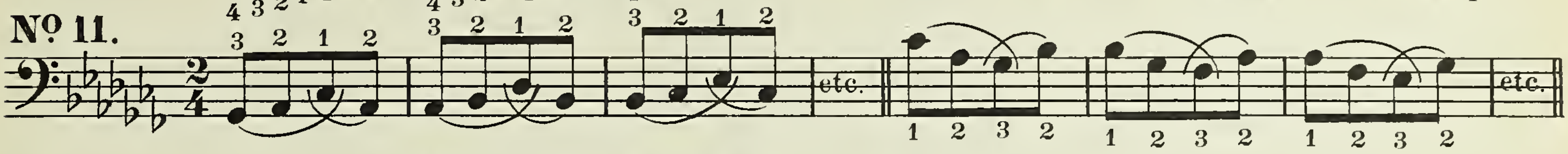
Nº 9.



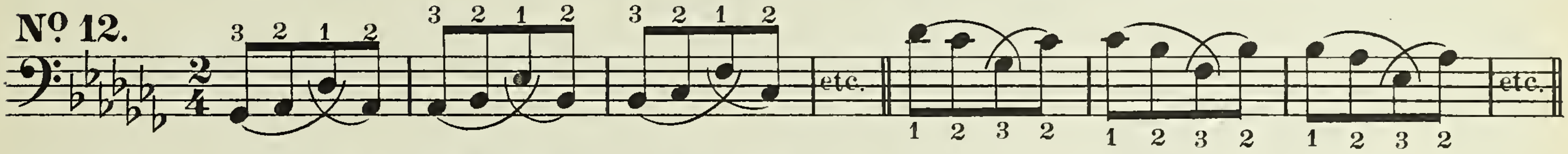
Nº 10.



Nº 11.



Nº 12.



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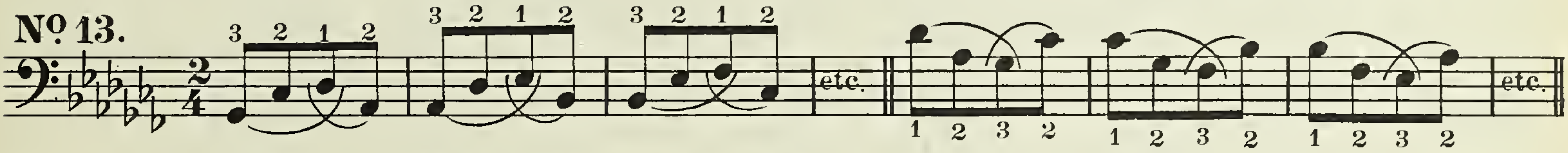

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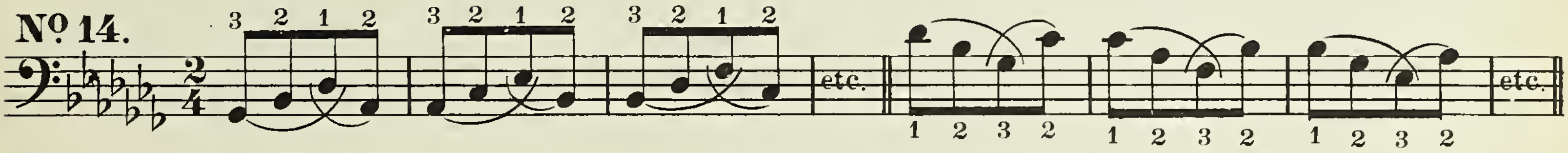
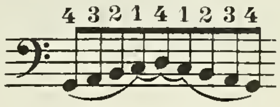


Preparing for Scales or Crossing the Fourth Finger and the Thumb.

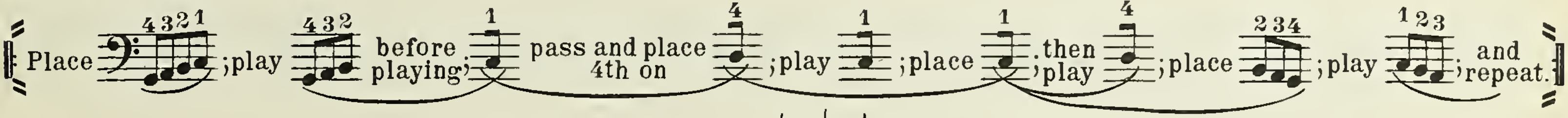
The position of the hands remains unchanged in all octaves. Hands must not slide up or down on the strings. A finger which is put over or under another finger must be placed on the string before the preceding note is played, so as to give support to the finger which is playing. When passing the 4th finger under the thumb to reach the 5th note, the 4th finger must be placed always low and in the same place on the strings in order to give room for all fingers to pass.

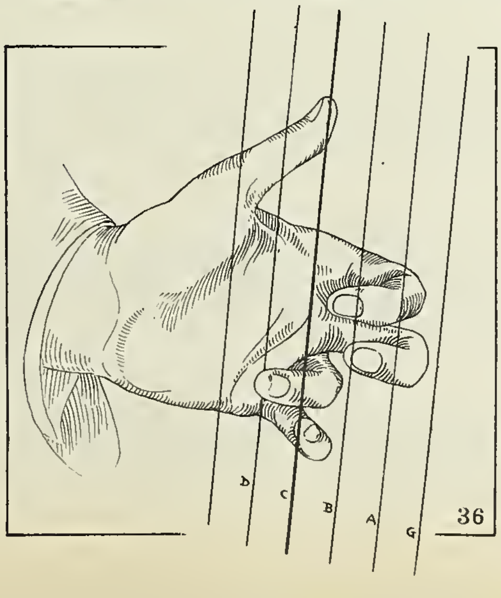
Correct placing of the 4th finger and thumb will keep hands in the middle of the strings.

Fingers must be placed in the order in which they are to be used. Fingers which have played or are not playing remain close to the strings. They must not be held straight or be hidden in the palm of the hand. Practice left hand; then right hand; then play in unison with the right hand an octave higher.

To cross the fourth finger under the thumb and back  place 4,3,2,1; play 4,3,2; and before playing the thumb, cross and place the 4th finger on the fifth note; play the thumb; and before playing the 4th finger, place thumb back; play 4th finger; and then place 2,3,4; and play 1,2,3, and repeat.

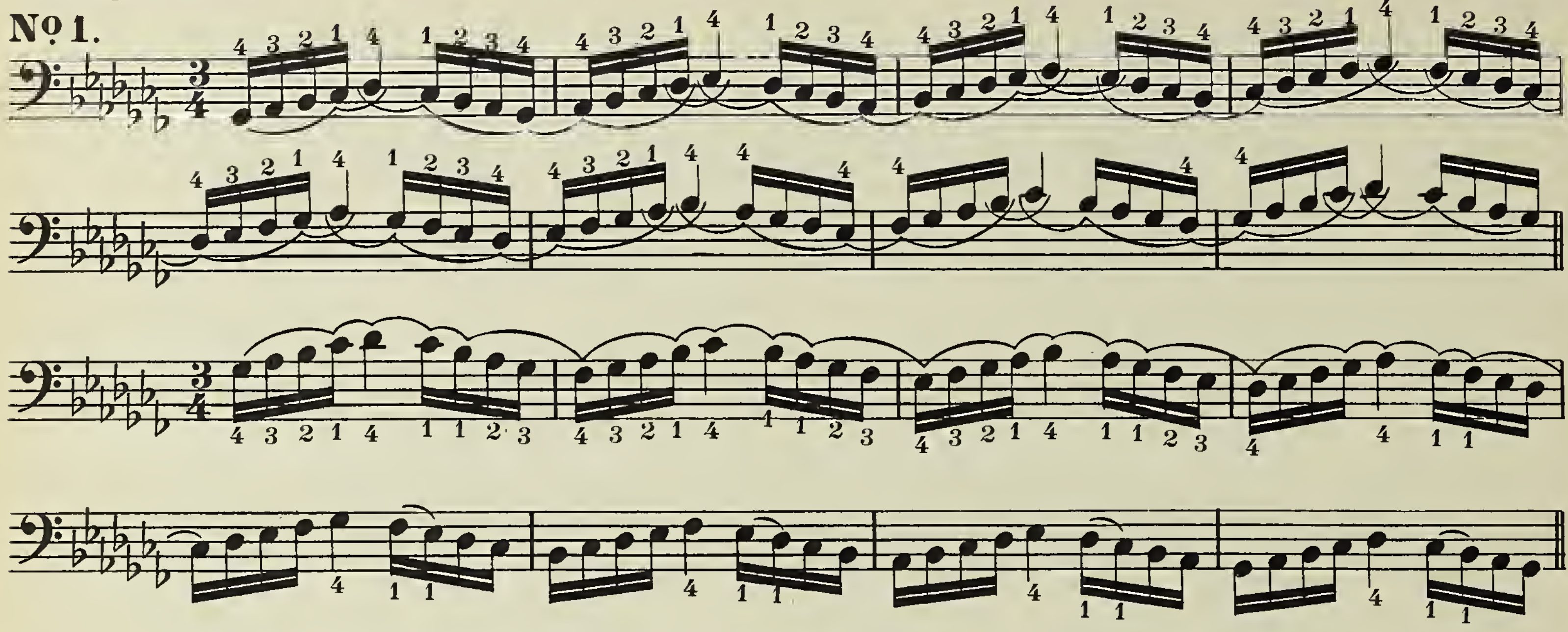
EXAMPLE Nº 15.





In ascending and descending exercises the forearm and hand remain in straight line, the elbow leading the hand.

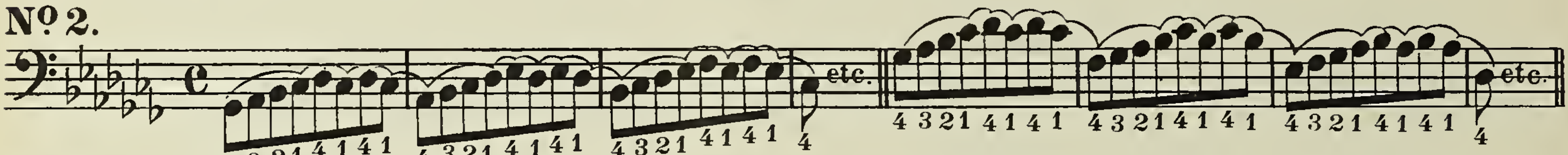
Nº 1.



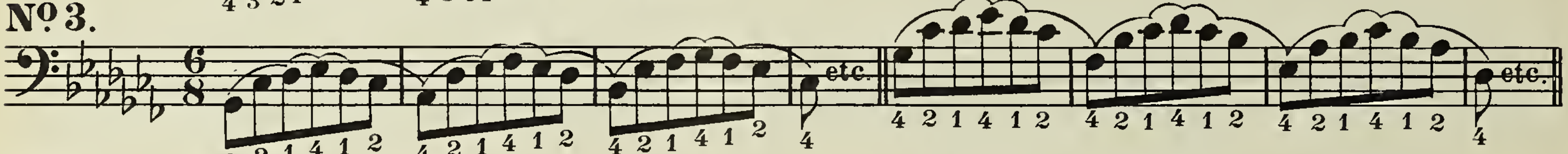
Exercises for Placing the Fourth Finger Under the Thumb

Apply the same principles and rules as in Example Nº 12.

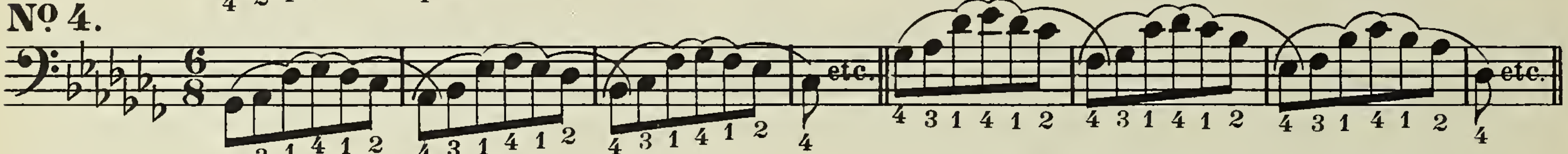
Nº 2.



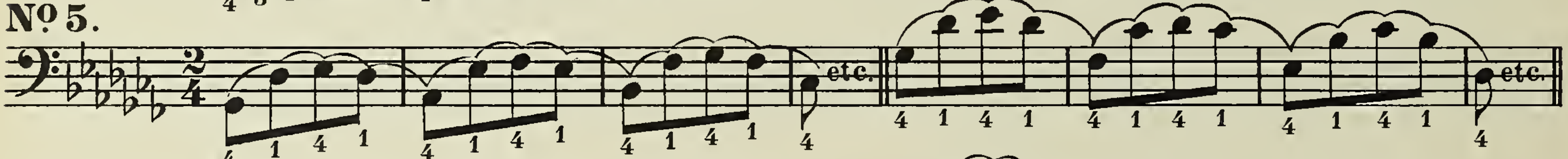
Nº 3.



Nº 4.



Nº 5.



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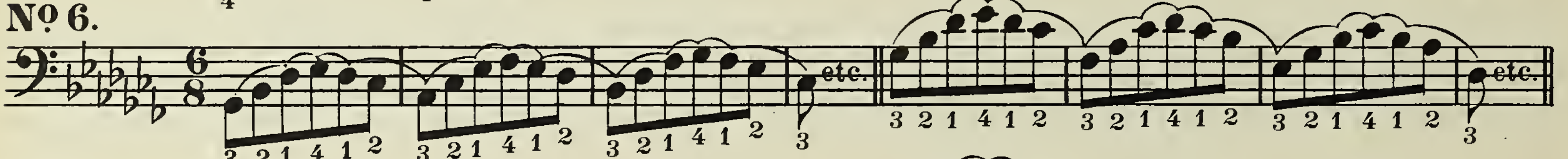
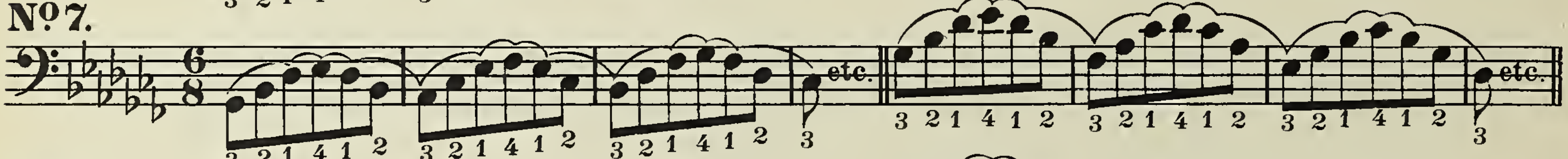
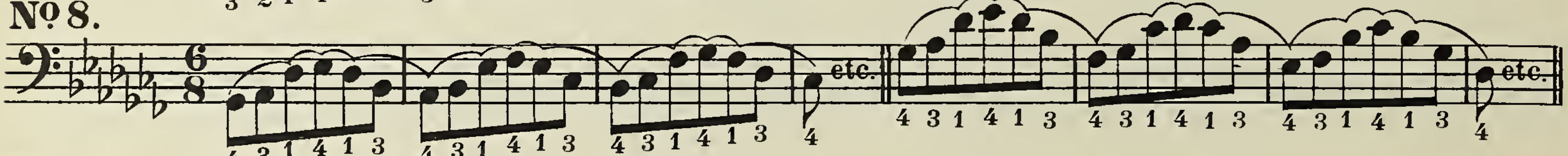


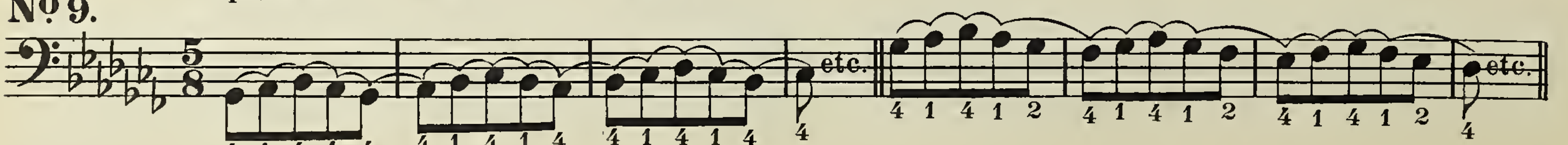
Nº 7.

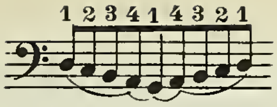


Nº 8.

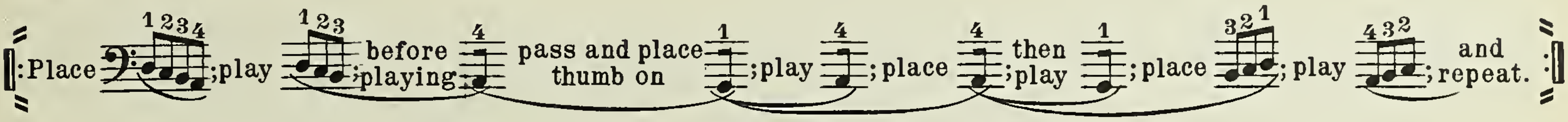


Nº 9.



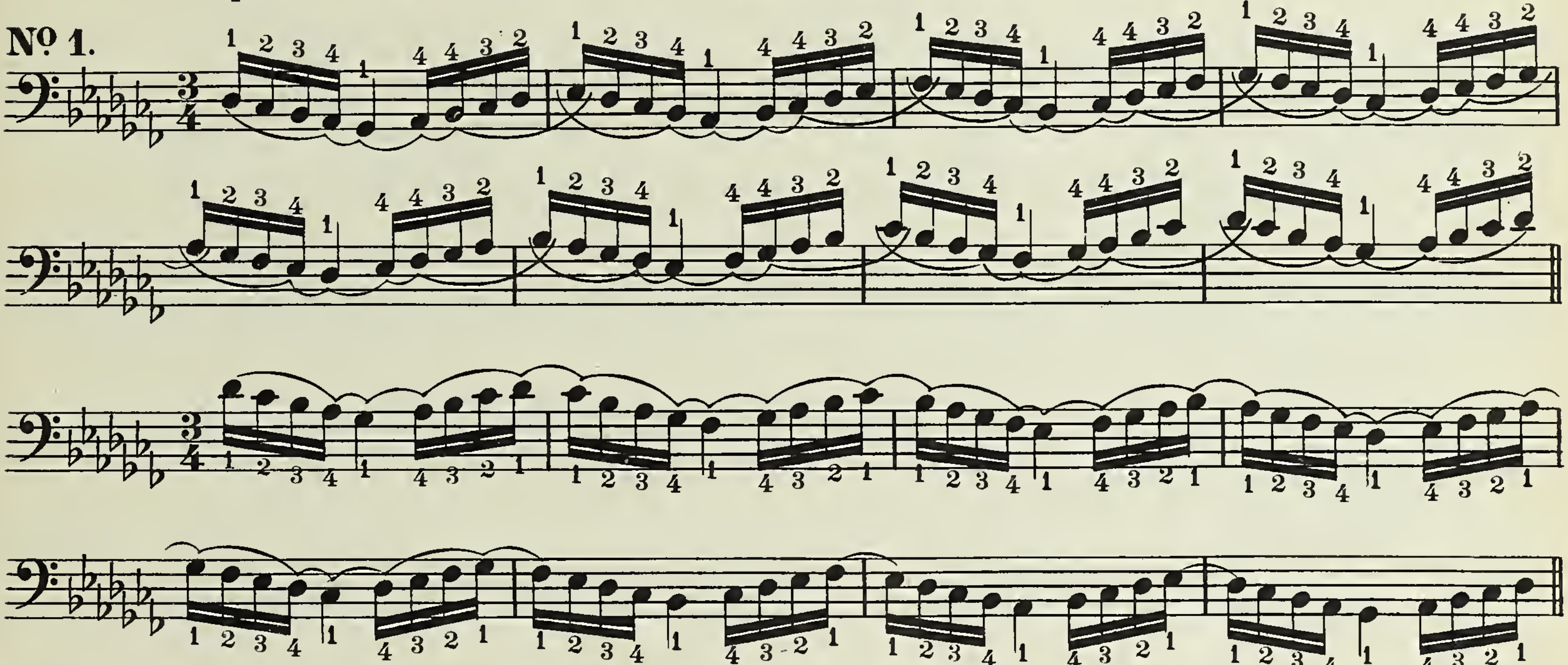
To cross the thumb over the 4th finger and back  place 1,2,3,4; play 1,2,3; and before playing the 4th finger cross and place the thumb over the 4th finger; play the 4th finger and place it back; then play the thumb, and place 3,2,1; play 4,3,2; and repeat.

EXAMPLE Nº 16.

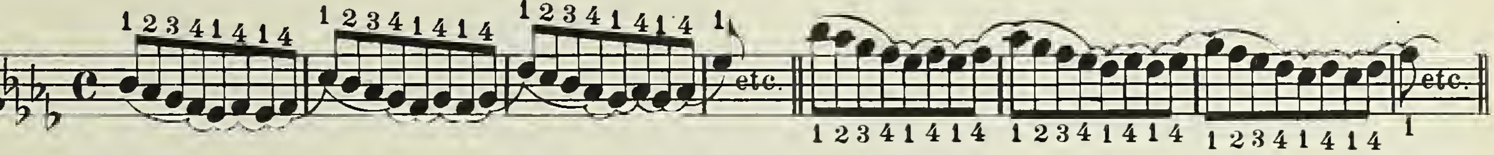


For correct position see illustration to Example Nº 15. (p. 43.)

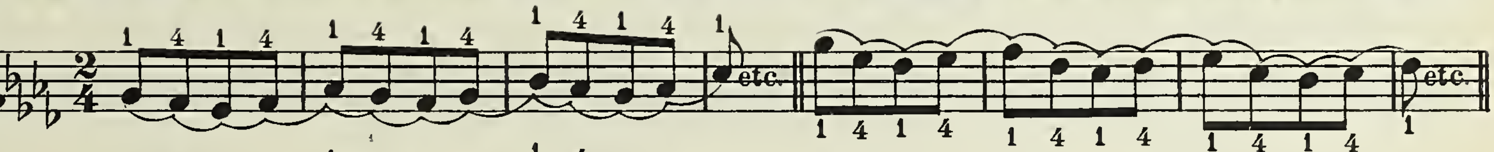
Nº 1.



Nº 2.



Nº 3.



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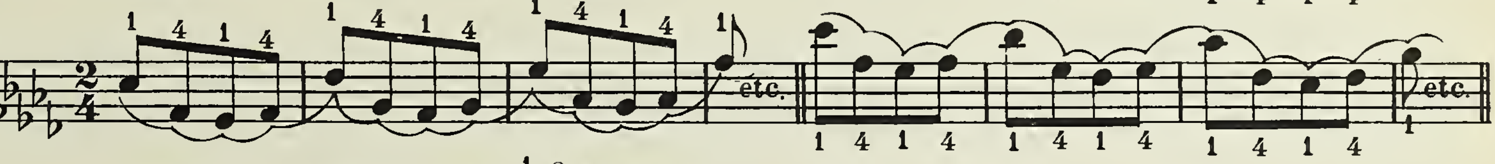
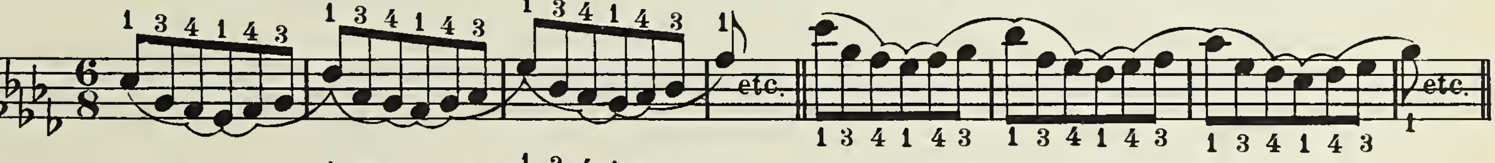
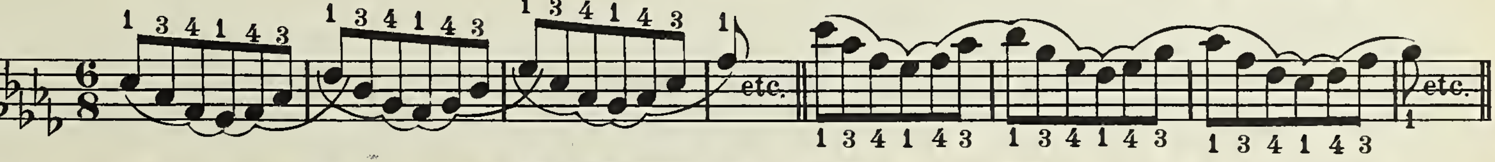


Nº 5.



Nº 6.



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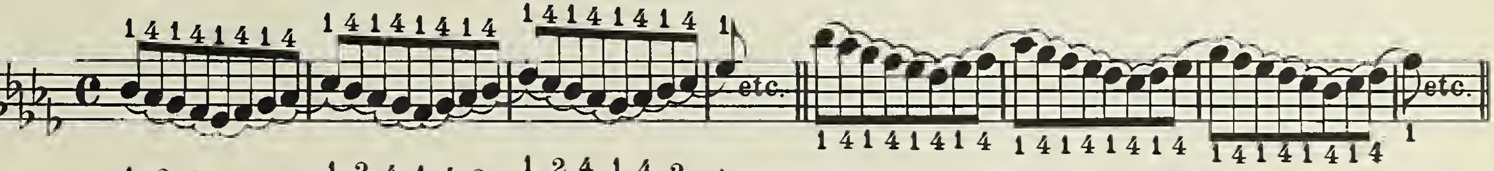

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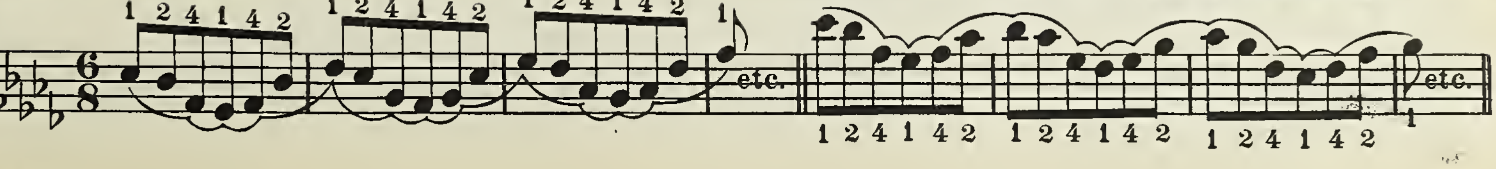
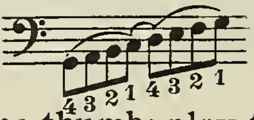


Scale with Four Fingers.

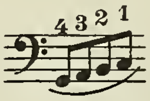
Playing scales is a test of the correct position of hands and fingers. The position of hands should remain unchanged in all octaves. Hands must not slide up or down on the strings. Correct placing of the 4th finger and thumb will keep the hand in the middle of the strings. The finger which is crossing must be placed on the string before the preceding note is played in order to give support to the finger which is playing.

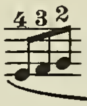
Practice left hand; then right hand; play in unison with the right hand an octave higher.

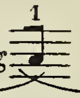
To play a scale with four fingers 

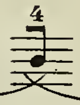
place 4,3,2,1; play 4,3,2; and before playing the thumb, place 4th finger under the thumb; play thumb; place 3,2,1, on following strings and continue with the scale.

EXAMPLE Nº 17.

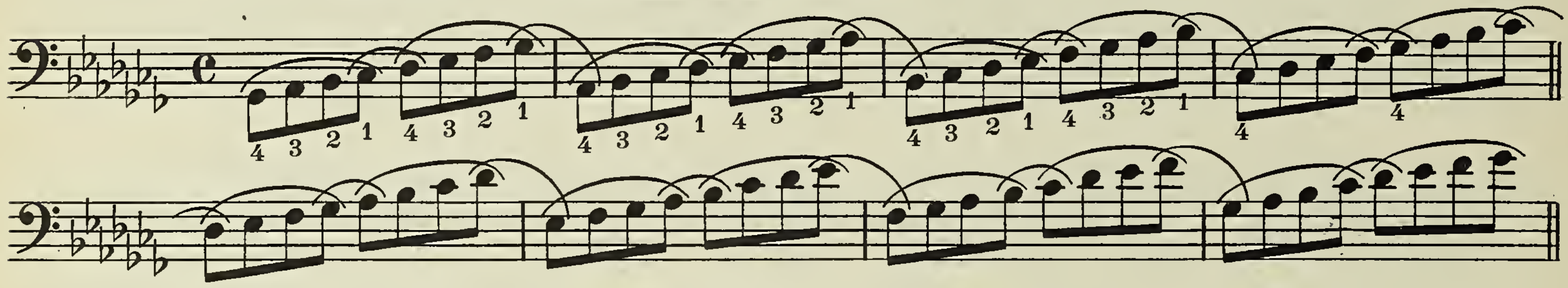
Place four fingers on 

; play 

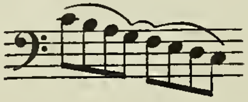
; before playing 

pass and place 4th finger on 

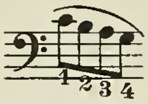
, then play the thumb; and continue with the scale.

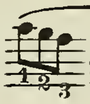


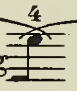
To play the scale downward, the thumb passes over the 4th finger to reach the fifth note of the scale. The thumb must be placed high and always in the same place on the strings.

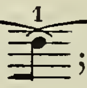
To play the scale downwards with four fingers  place 1,2,3,4; play 1,2,3; and before playing the 4th finger, place the thumb over the 4th finger; then play 4th finger; and place 2,3,4, on following strings as from the beginning; and continue with the scale.

EXAMPLE Nº 18.

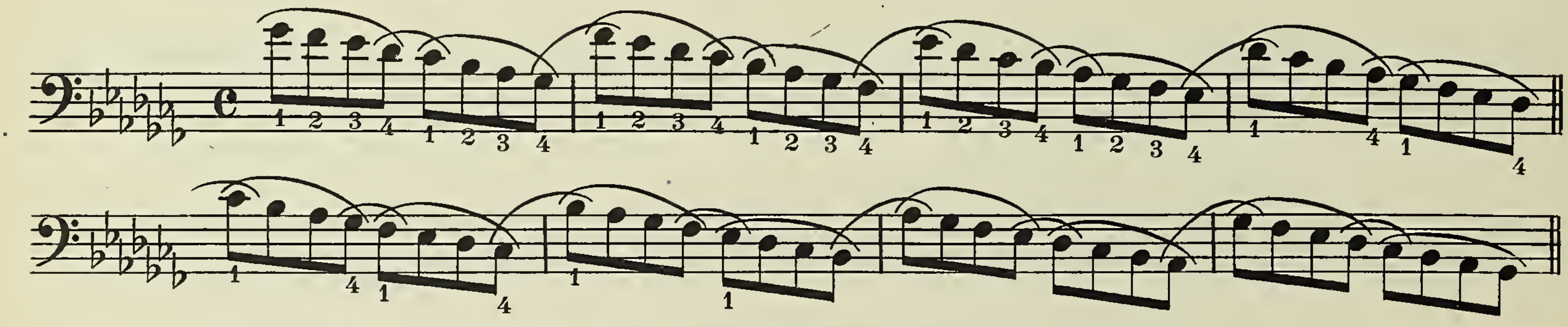
Place four fingers on 

; play 

; before playing 

pass and place thumb over on 

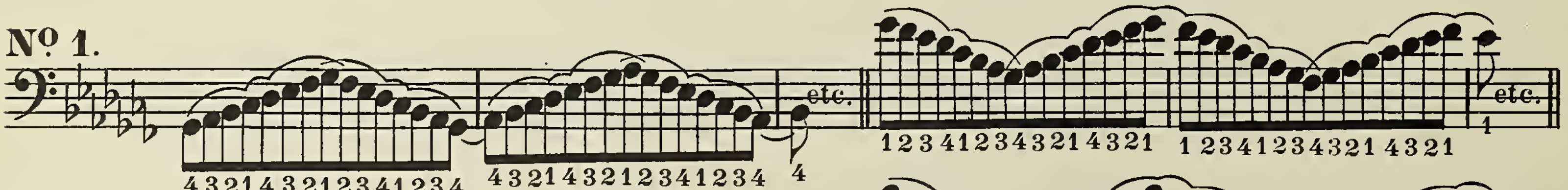
, then play the 4th finger; and continue with the scale.



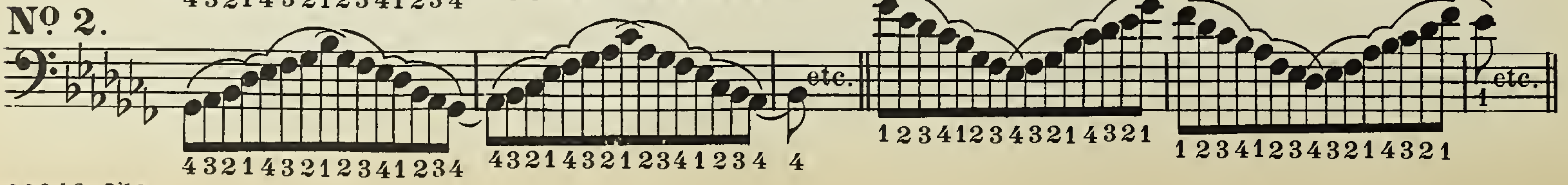
In following exercises apply the same principles and rules as in Examples Nº 17 and 18.

Fingers must be placed in the order in which they are to play. In ascending and descending exercises, the forearm and hand remain in a straight line, the elbow leading the hand.

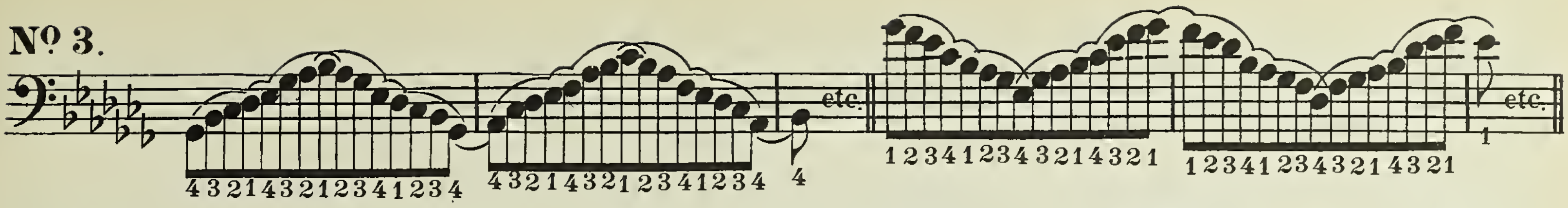
Nº 1.



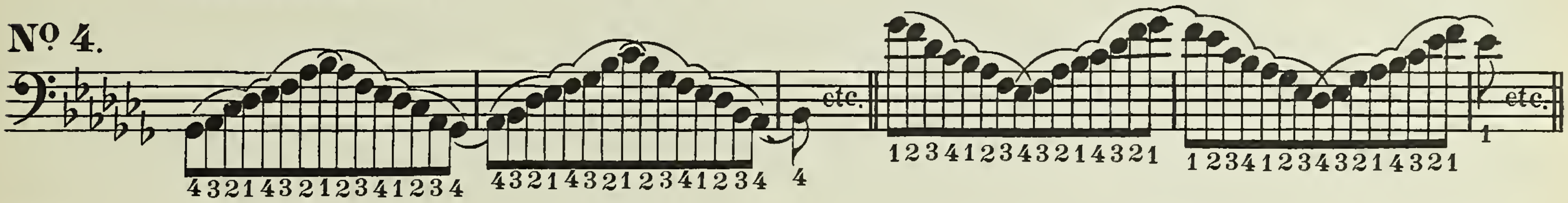
Nº 2.



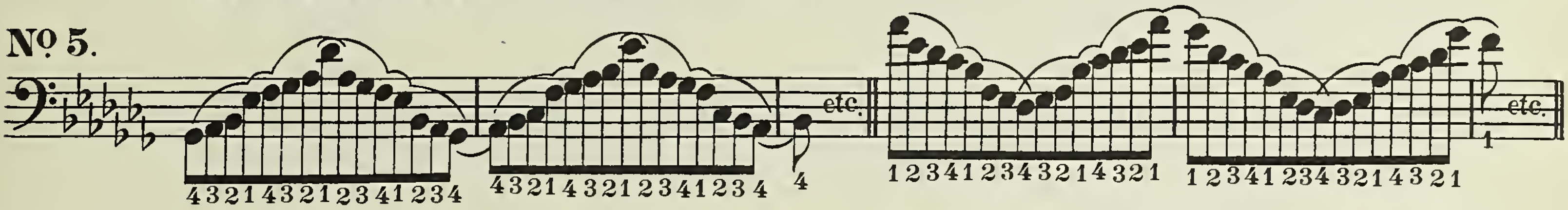
Nº 3.



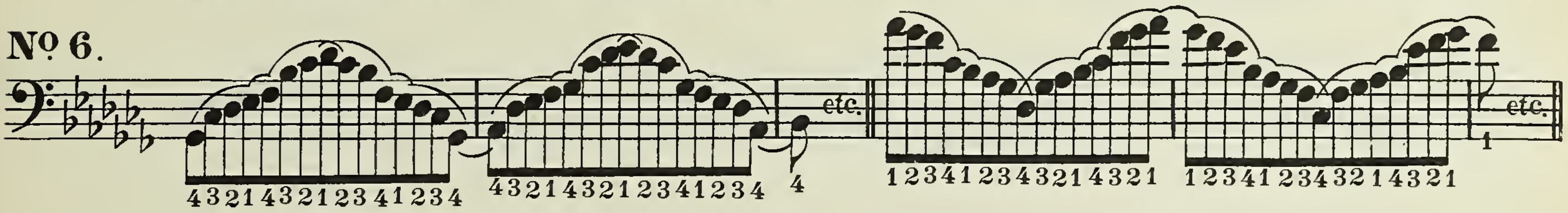
Nº 4.



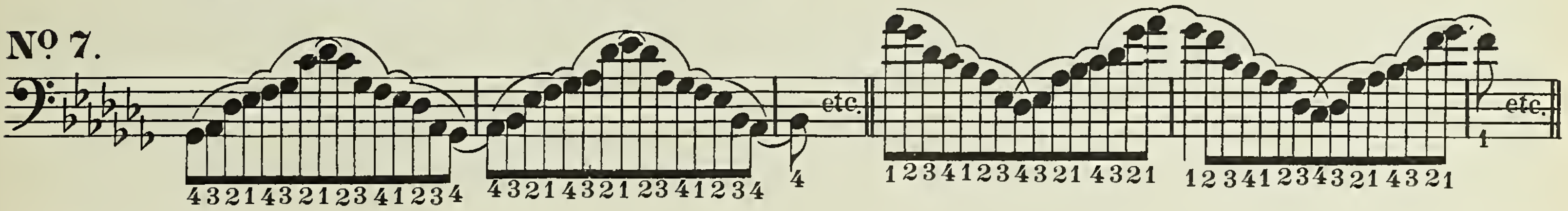
Nº 5.



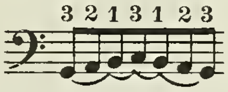
Nº 6.



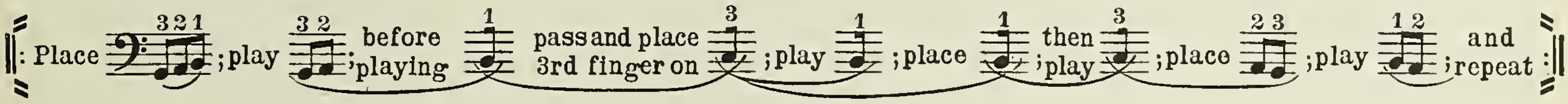
Nº 7.

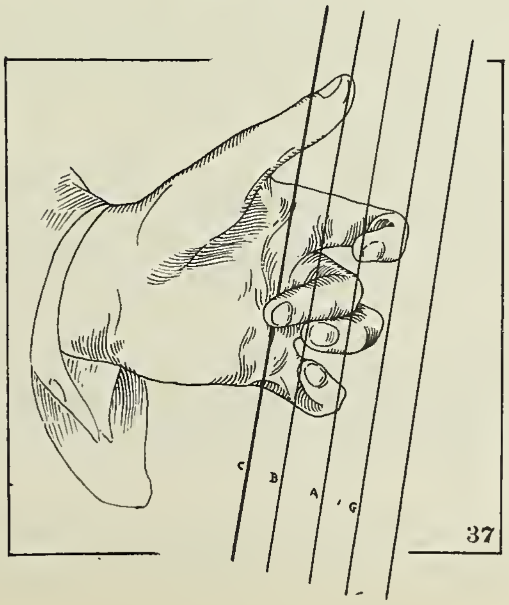


Crossing the Third Finger Under the Thumb.

To cross the third finger under the thumb and back  place 3,2,1; play 3,2; and before playing the thumb, cross and place 3rd finger on the 4th note; play the thumb, and before playing with 3rd finger, place thumb back; play 3rd finger; then place 2,3, and play 1,2, and repeat.

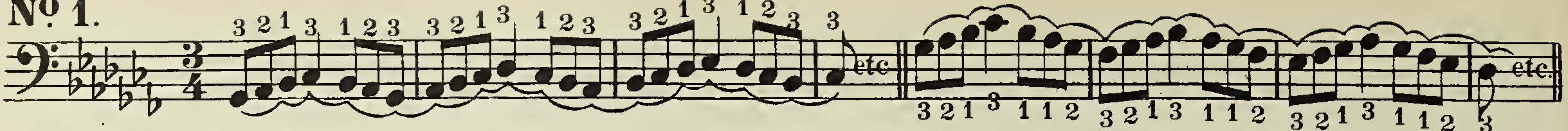
EXAMPLE Nº 19.



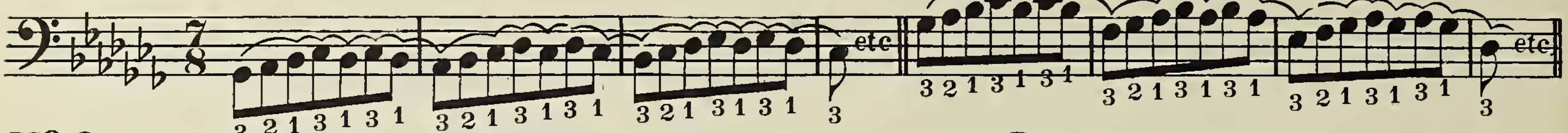


Keep Correct Position.

Nº 1.



Nº 2.



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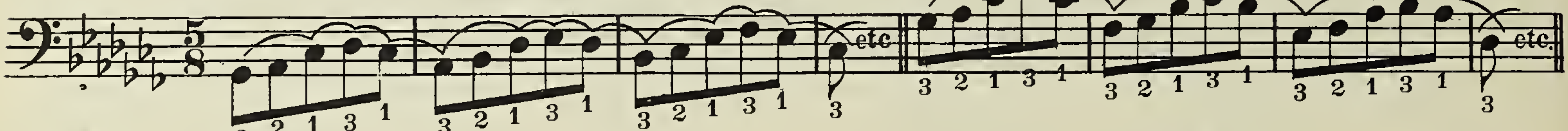

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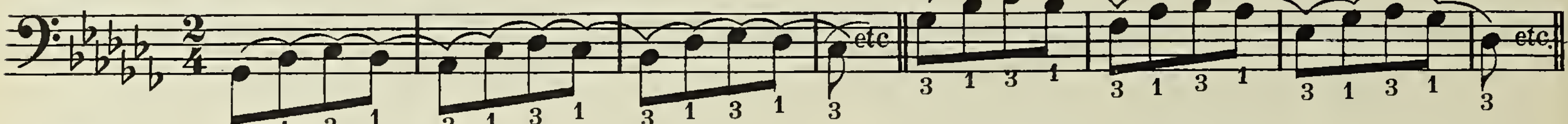
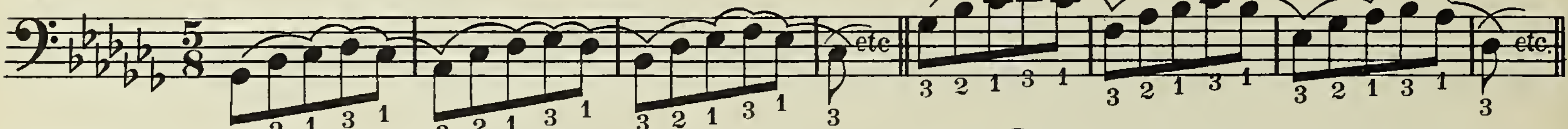
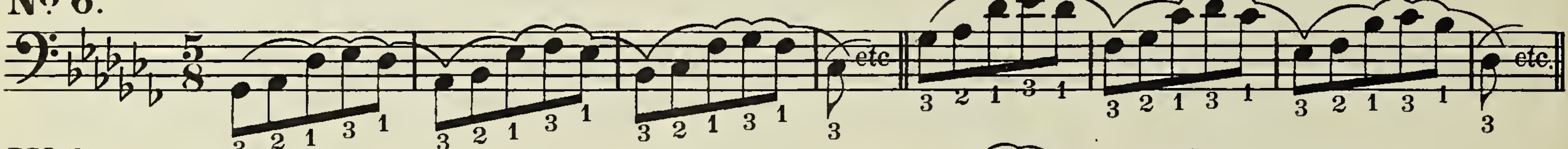


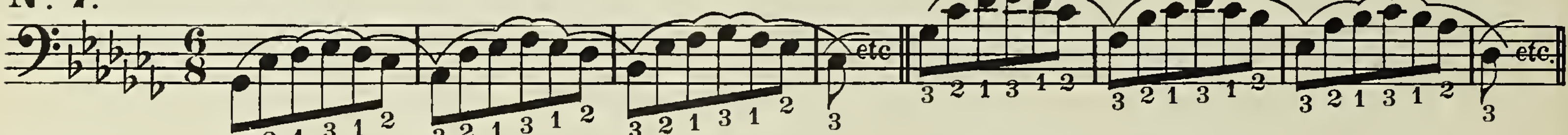
Nº 5.



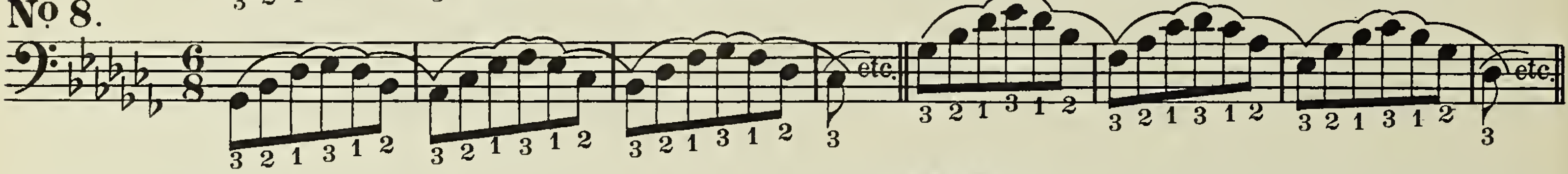
Nº 6.

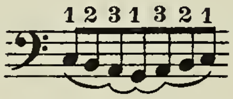


Nº 7.

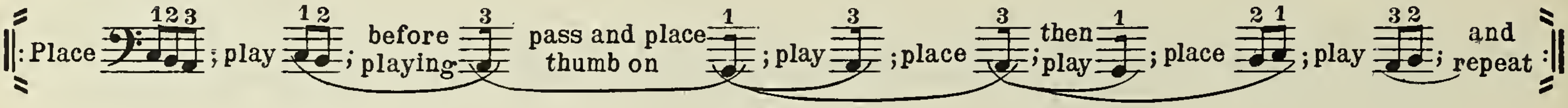


Nº 8.



To cross the thumb over the 3rd finger and back  place 1,2,3; play 1,2; and before playing with the 3rd finger, cross and place the thumb on the 4th note; play the 3rd finger, and before playing the thumb, place the 3rd finger back; play the thumb; then place 2,1; and play 3,2; and repeat.

EXAMPLE Nº 20.

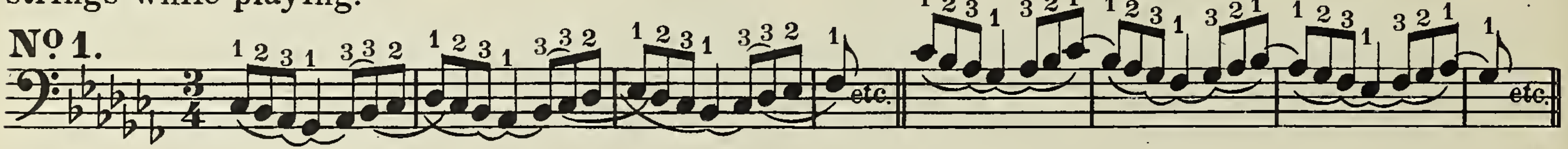


For correct position (See Illustration to Example Nº 19.) Observe "General Reminder."

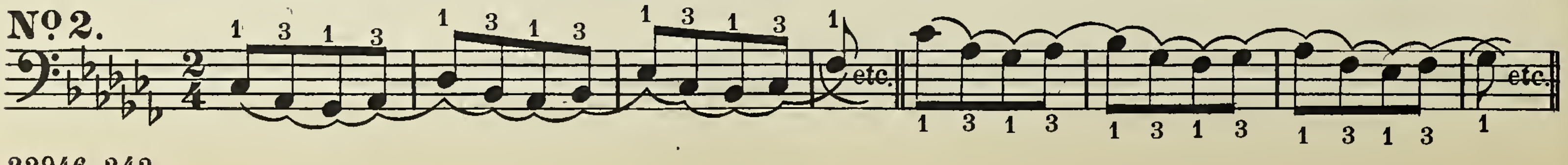
In following exercises apply the same principles and rules as in Example Nº 20.

To cross the thumb over the third finger, the thumb must be placed high and always in the same place on the string. Correct placing of the fingers will keep hands in the middle of the strings while playing.

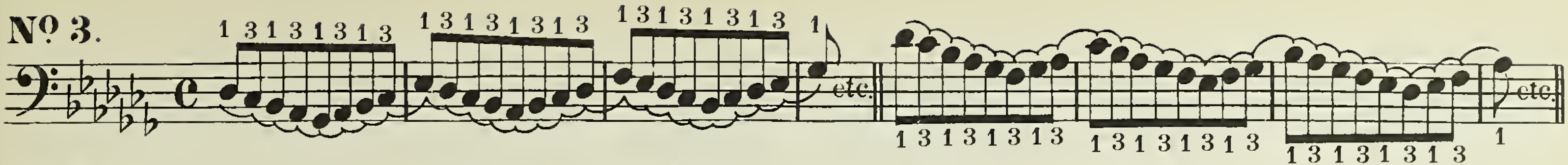
Nº 1.



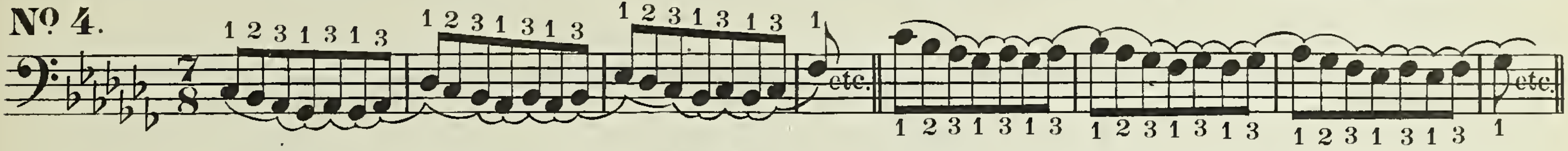
Nº 2.



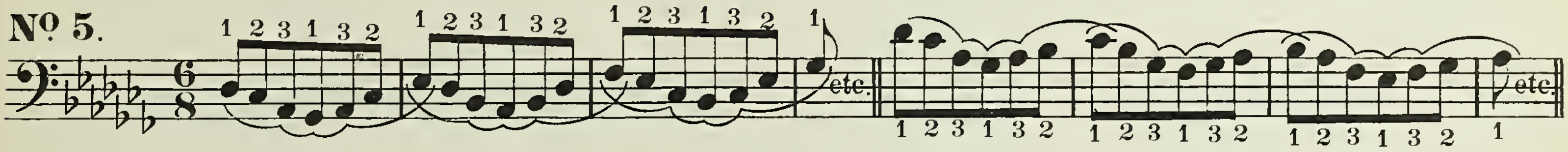
Nº 3.



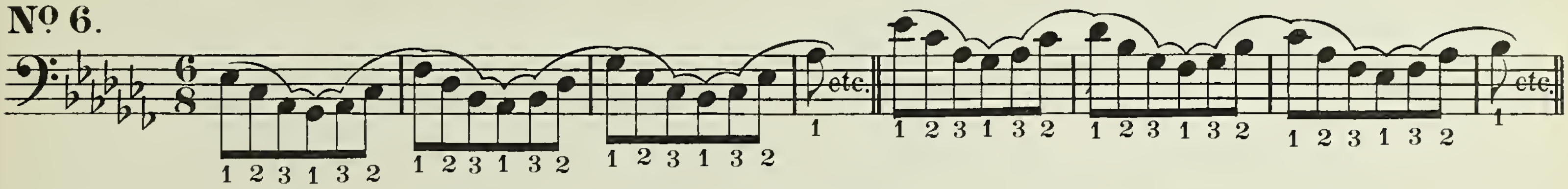
Nº 4.



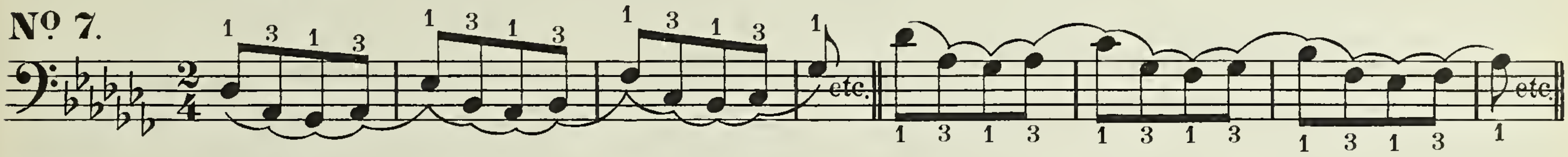
Nº 5.



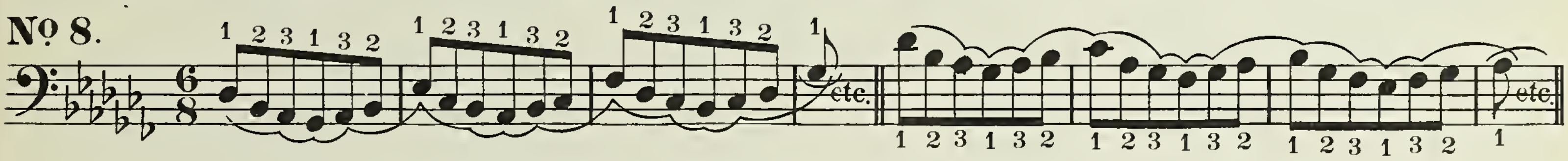
Nº 6.



Nº 7.

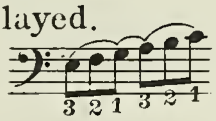


Nº 8.

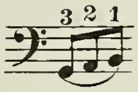
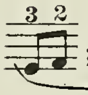
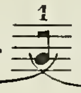
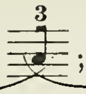


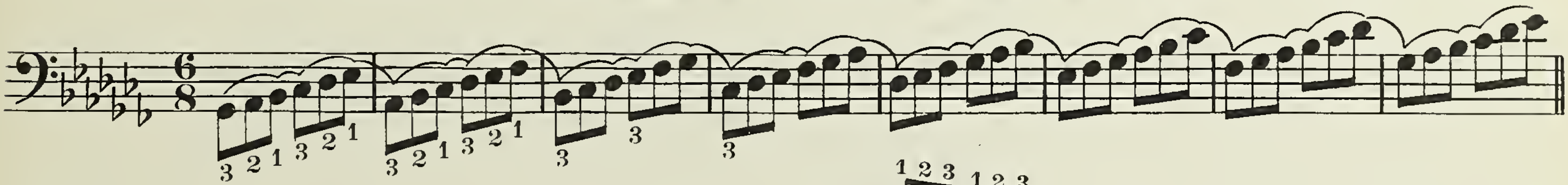
Scales with Three Fingers, Playing Up and Down.

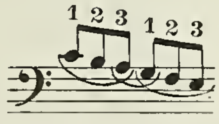
Hands must not slide up or down on the strings. Correct placing of the 3rd finger and thumb will keep hands in the middle of the strings. The finger which is crossing must be placed on the string before the preceding note is played.

To play a scale with three fingers  place 3, 2, 1; play 3, 2; and before playing the thumb, pass and place 3rd finger under the thumb; play thumb; place 2, 1, on following strings and continue with the scale.

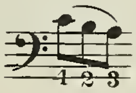
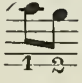
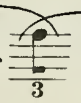
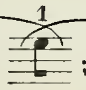
EXAMPLE Nº 21.

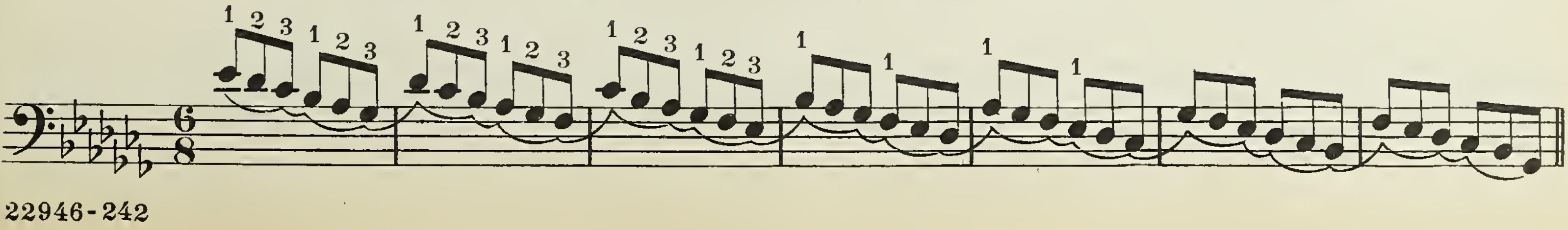
Place three fingers on  ; play  ; before playing  pass and place 3rd finger on  ; then play the thumb and continue with scale.



To play the scale downwards, with three fingers  place 1, 2, 3; play 1, 2; and before playing the 3rd finger, place the thumb over the 3rd finger; then play 3rd finger; and place 2, 3, on following strings; and continue with the scale.

EXAMPLE Nº 22.

Place three fingers on  ; play  ; before playing  pass and place thumb over on  ; then play 3rd finger; and continue with scale.



Exercises for Crossing the Thumb and Third Finger.

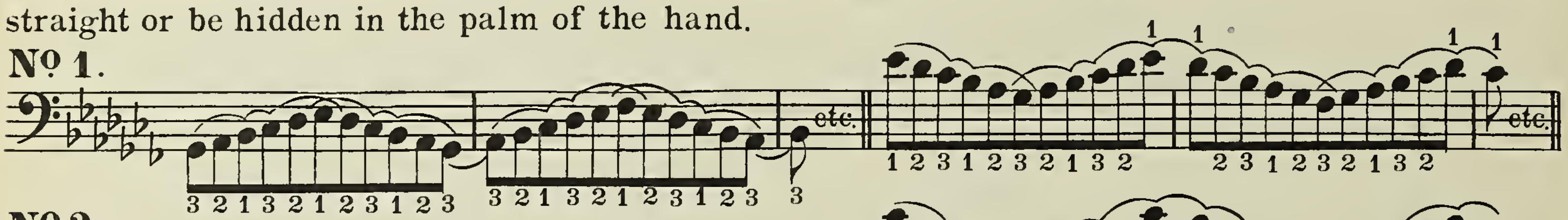
In following exercises apply the same principles and rules as in Examples Nº 21 and 22.

Important Reminder.

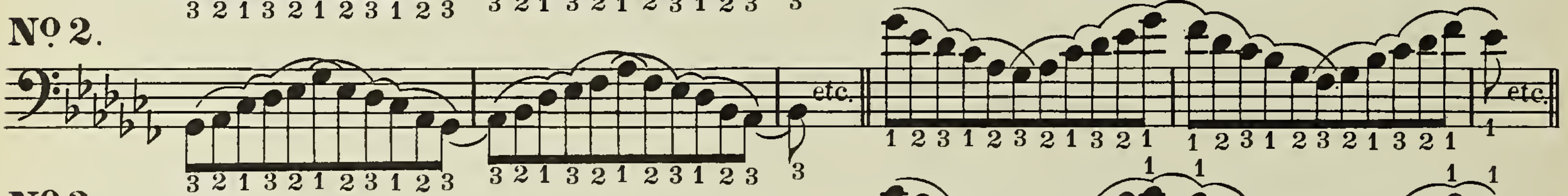
Elbows high. Thumbs high. Right wrist resting. Palms parallel with strings. Each finger plays with only two motions, back and forth from the knuckle joint. Play slowly and softly.

Fingers must be placed in the order in which they are to be used. In ascending and descending exercises, the forearm and hand remain in a straight line, the elbow leading the hand. Fingers which have played or are not playing remain close to the strings. They must not be held straight or be hidden in the palm of the hand.

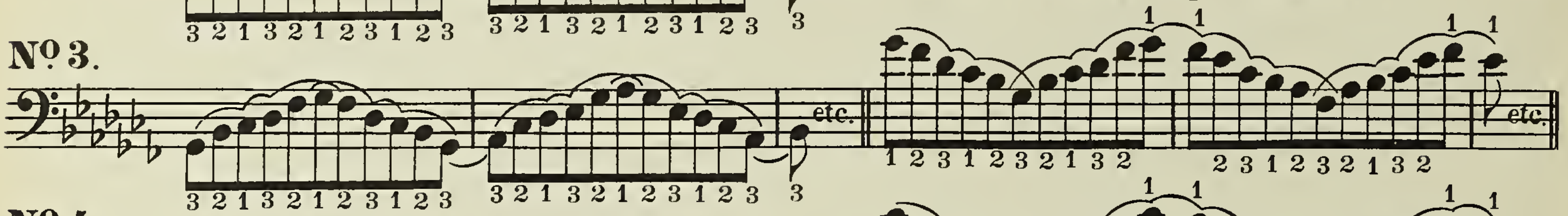
Nº 1.



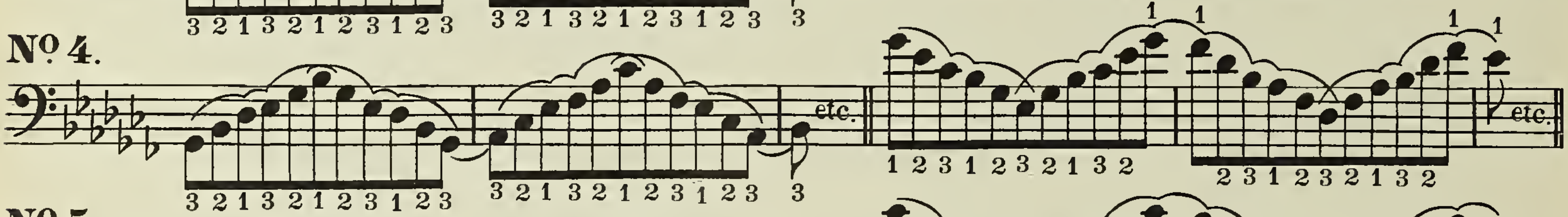
Nº 2.



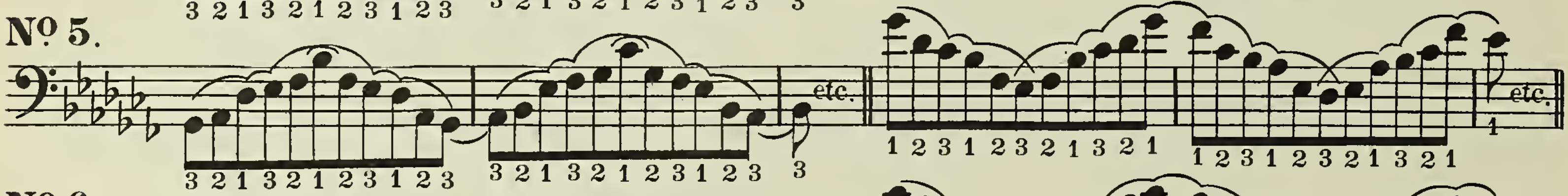
Nº 3.



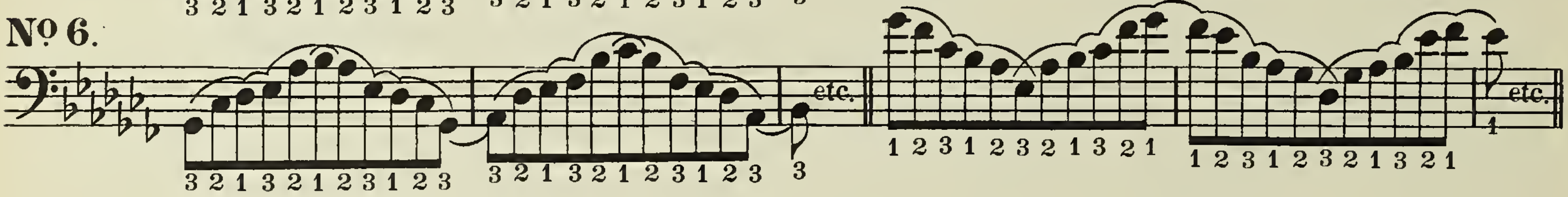
Nº 4.



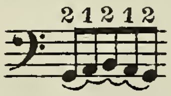
Nº 5.



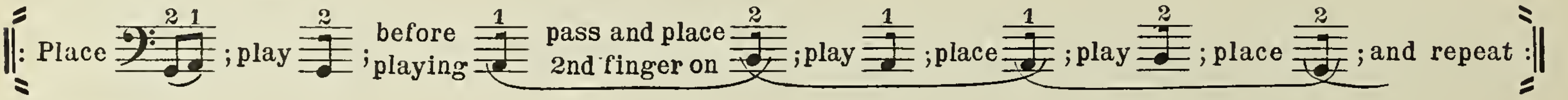
Nº 6.



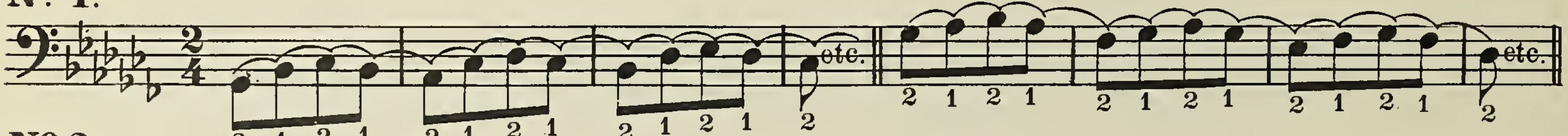
Crossing the Second Finger Under the Thumb.

To cross the 2nd finger under the thumb and back  place 2nd and 1st finger; play 2nd; and cross and place the 2nd finger under the thumb on the third note; play the thumb; and replace it; play 2nd finger; and return placing it back on the third note; then play the thumb.

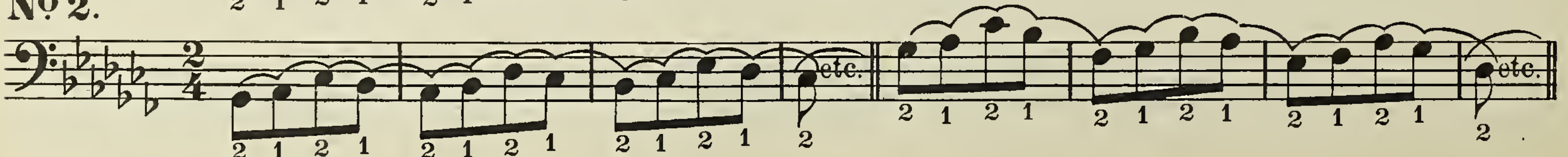
EXAMPLE Nº 23.



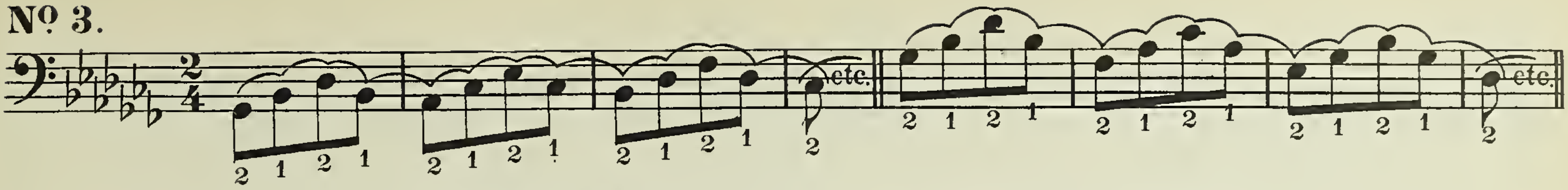
Nº 1.



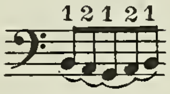
Nº 2.



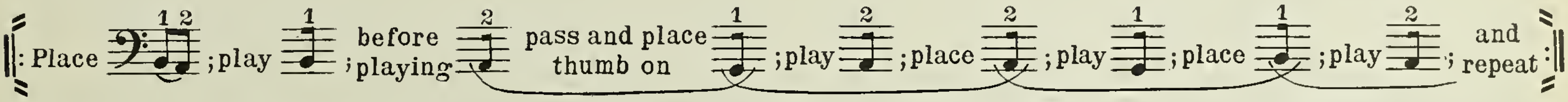
Nº 3.



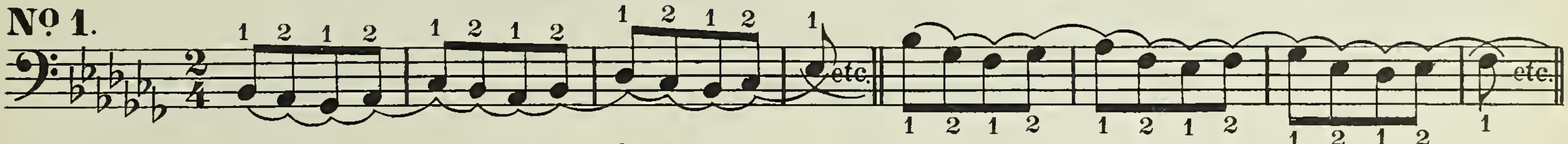
Crossing the Thumb Over the Second Finger.

To cross the thumb over the 2nd finger and back  place the thumb and 2nd finger; play thumb; pass and place it over the 2nd finger on the third note; play the 2nd finger and replace it; play the thumb and return placing it back on the first note; then play the 2nd finger.

EXAMPLE Nº 24.



Nº 1.



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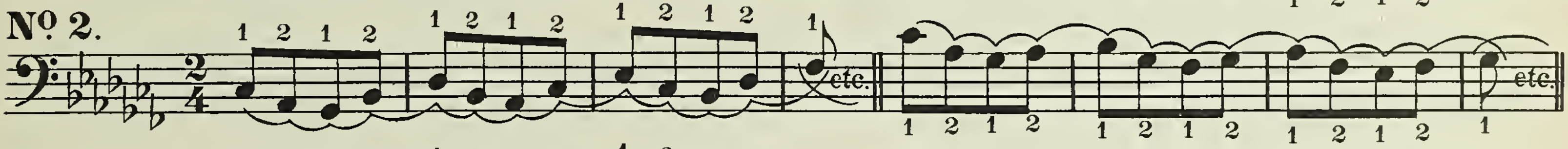

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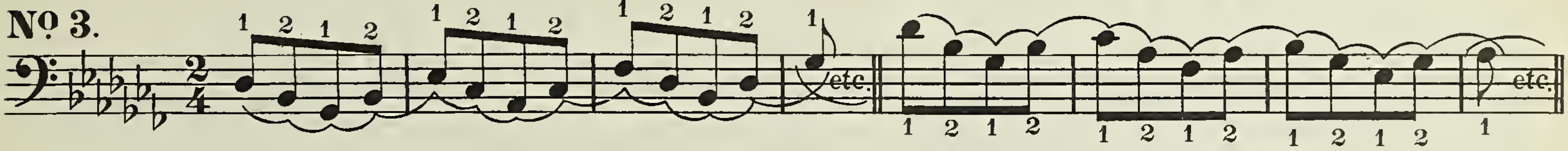


Exercises in Contrary Motion.

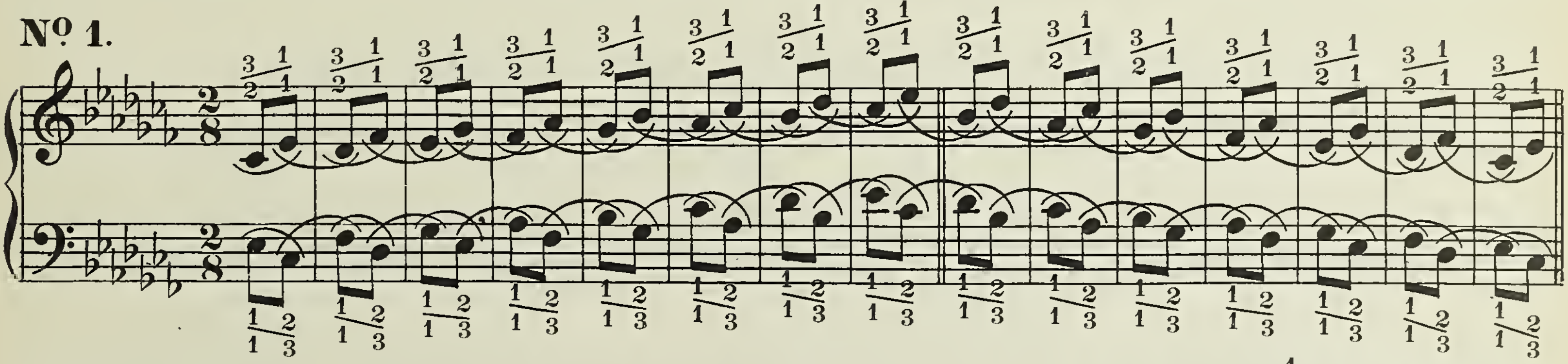
The placing of the fingers in Contrary Motion must be carefully observed, as one hand is placing fingers in one direction, the other hand in the opposite.

Fingers which have played or are not playing remain close to the strings. They must not be held straight or be hidden in the palm of the hand. In ascending and descending exercises the forearm and hand remain in a straight line, the elbow leading the hand.

Observe "General Reminder."

Practice the following exercises with two different fingerings, as designated above each exercise.

Nº 1.



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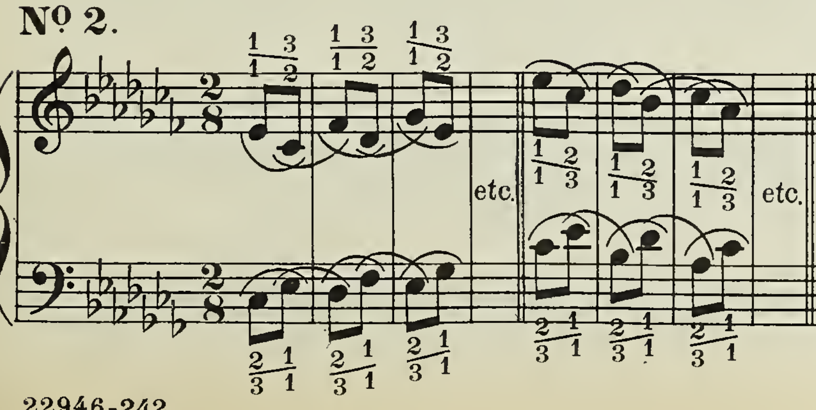

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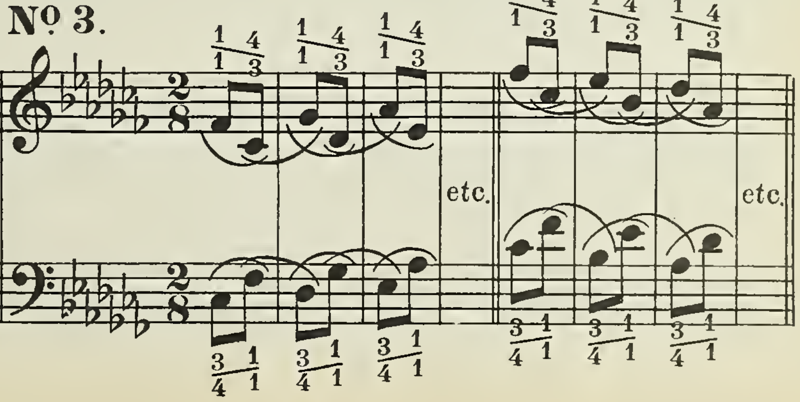

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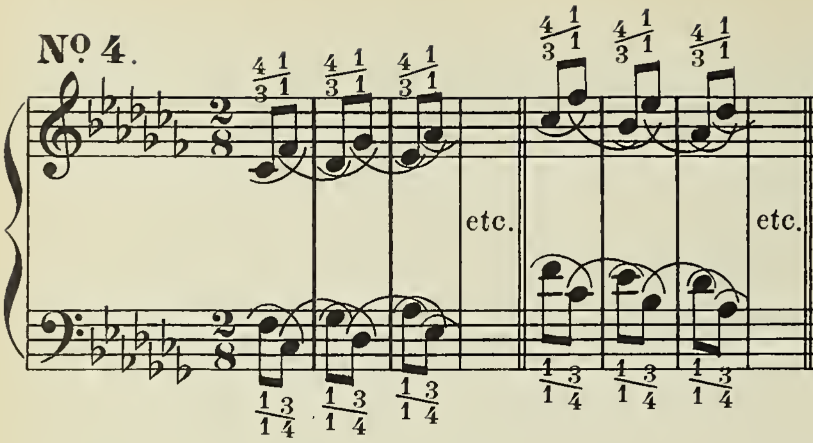

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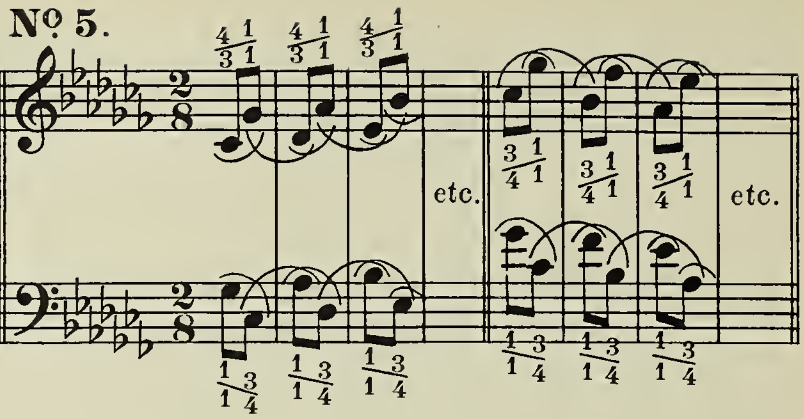
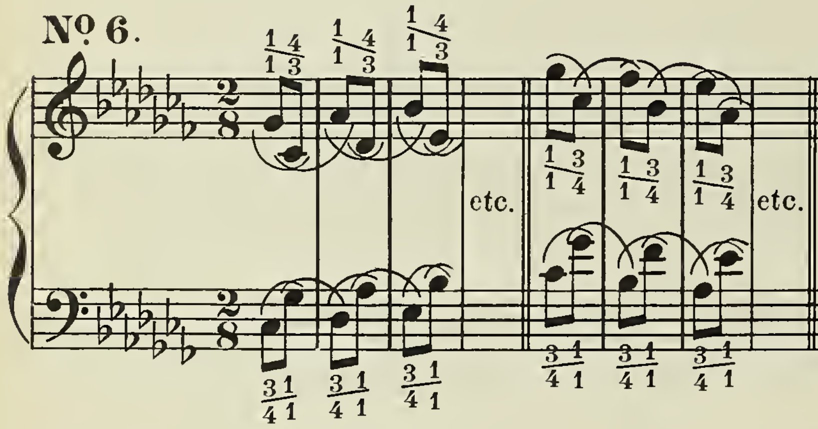


Nº 6.



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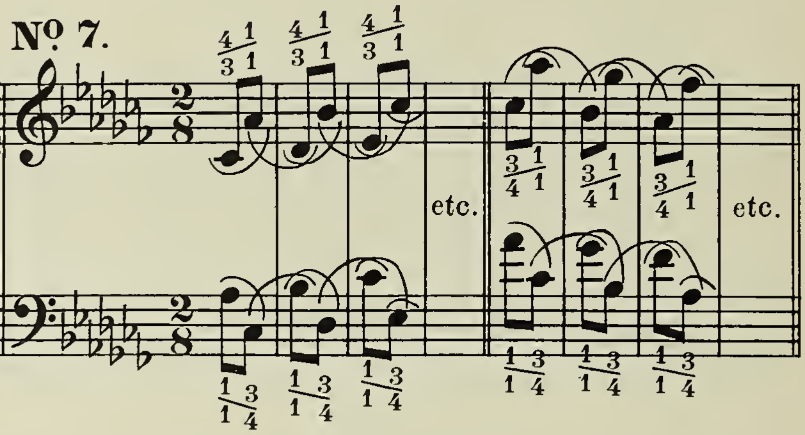

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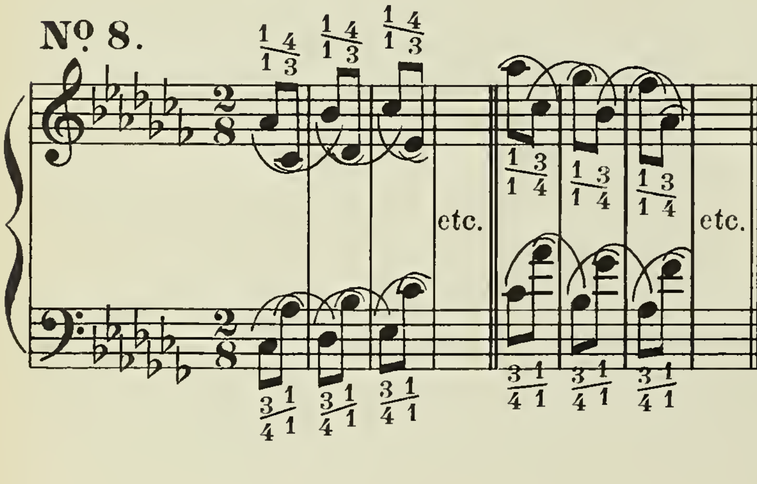

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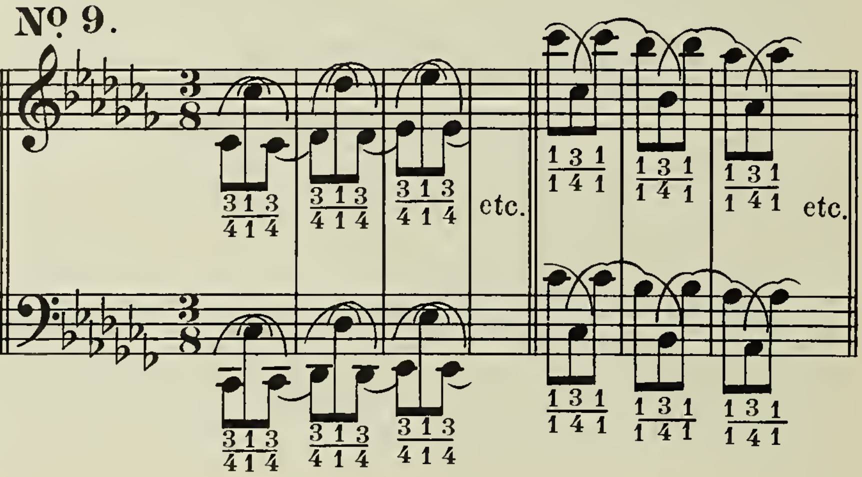
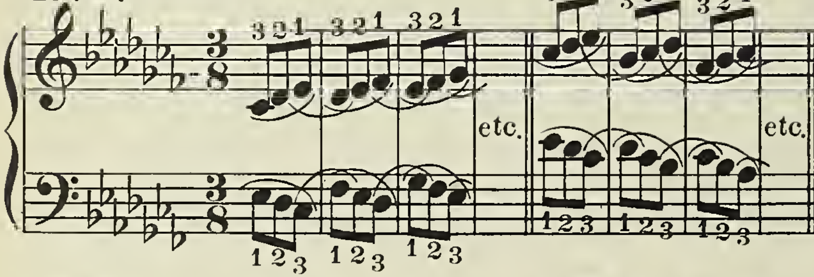


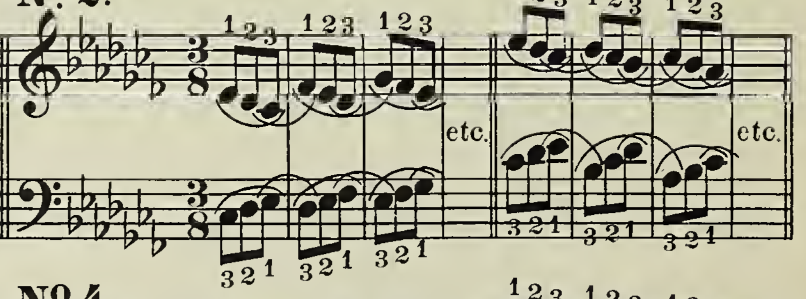
Exercises in Contrary Motion for Three Fingers.

Placing of the fingers is designated by slurs as in Examples Nº 5 and 6. (Keep Correct Position.)

Nº 1.



Nº 2.



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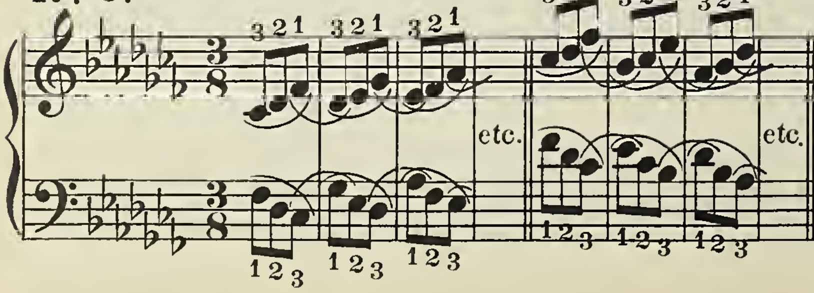

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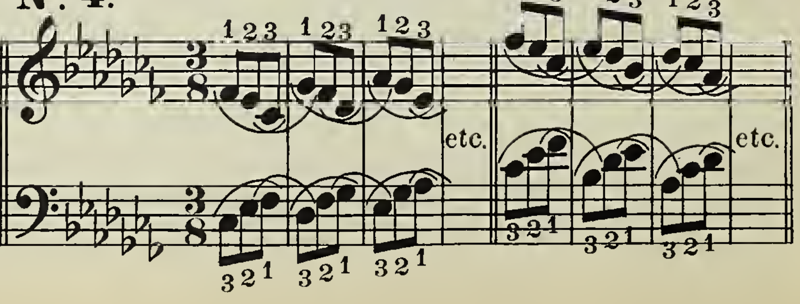
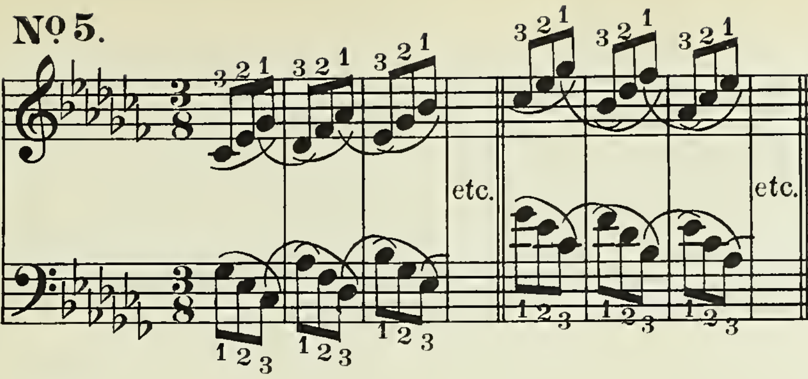
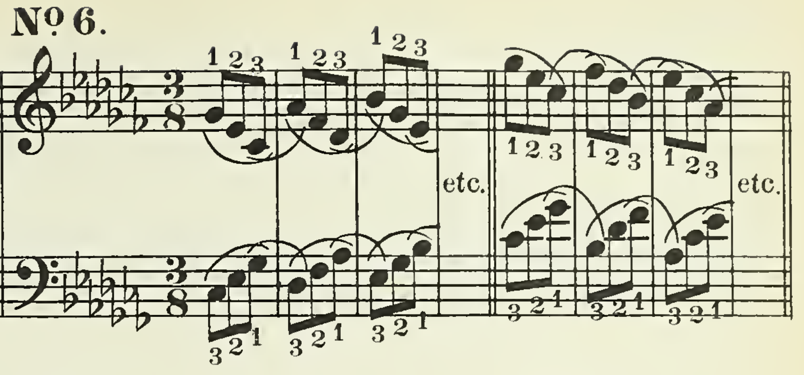


Nº 5.



Nº 6.



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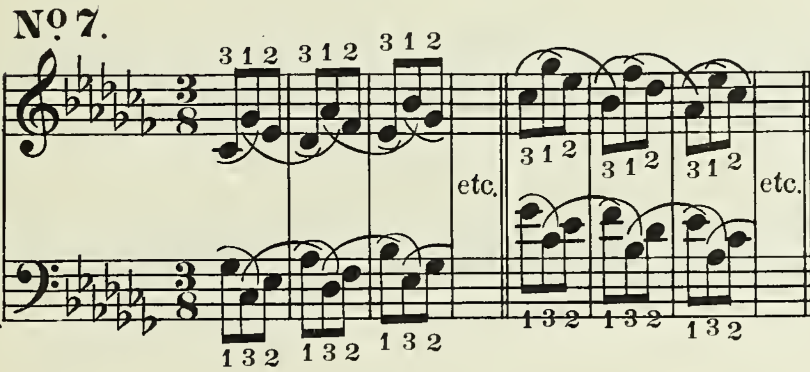

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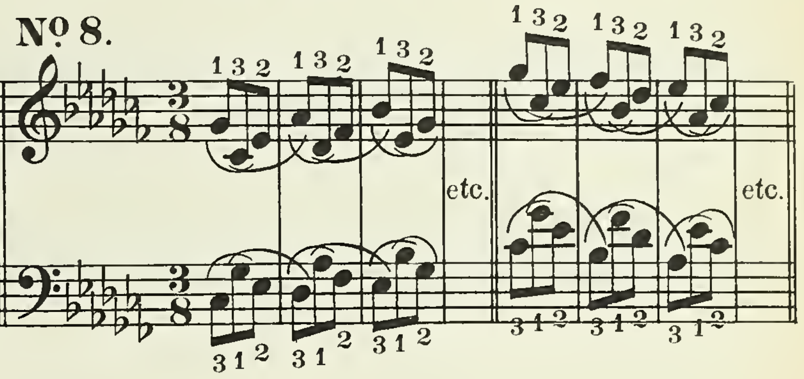

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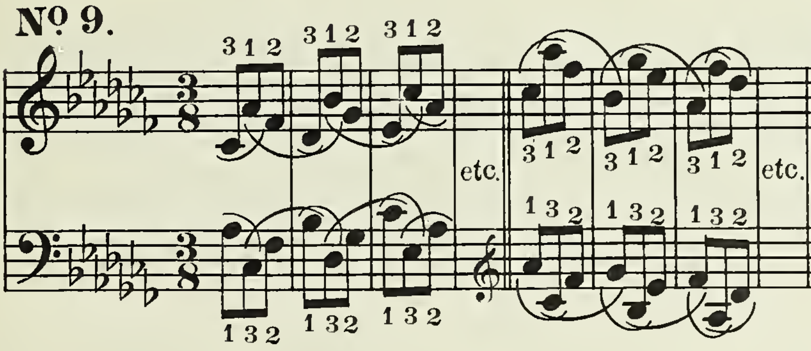

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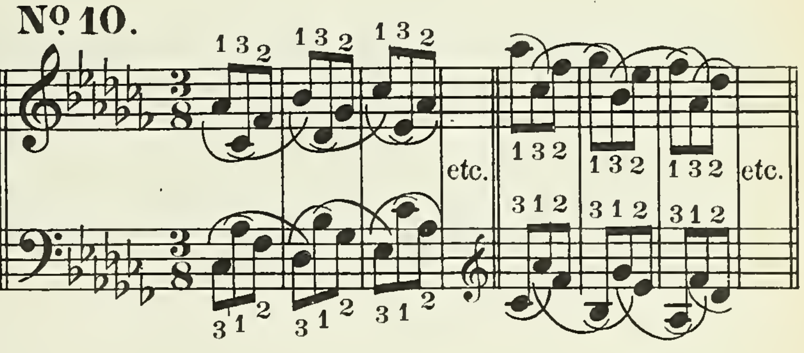
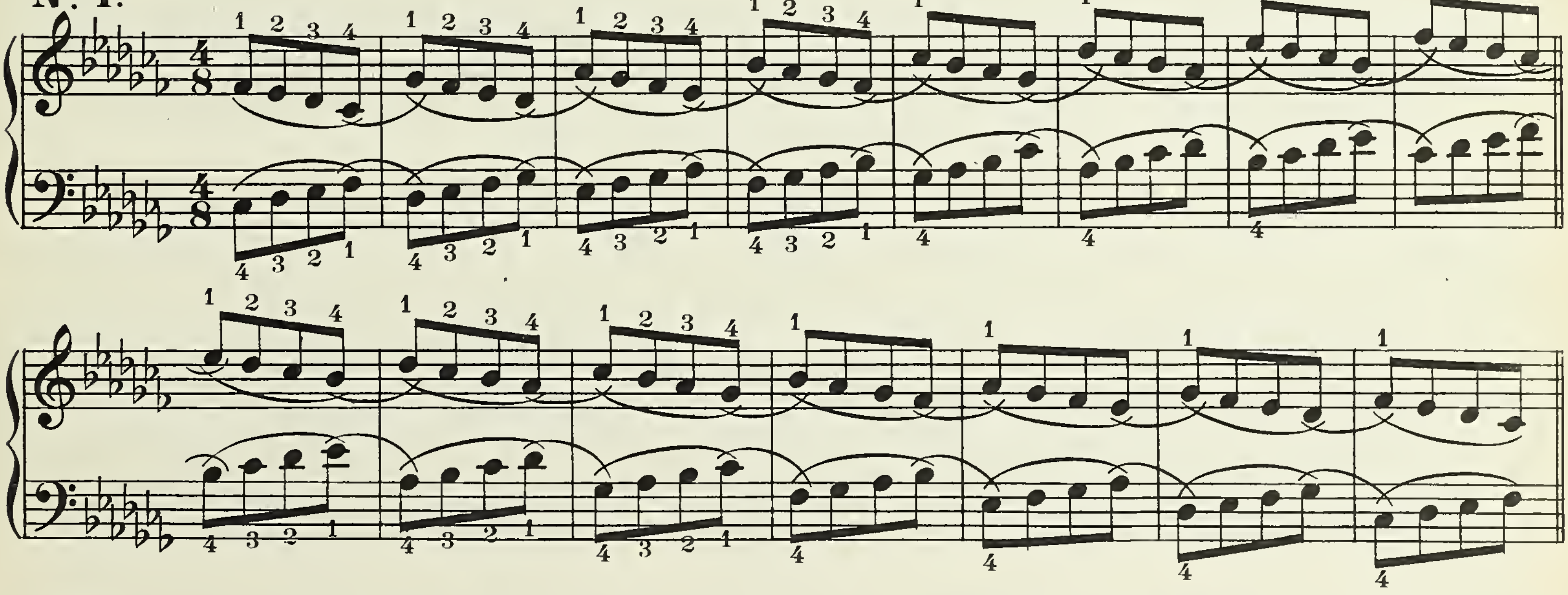


Exercises in Contrary Motion for Four Fingers.

Placing of the fingers is designated by slurs as in Examples Nº1 and 2. (Keep Correct Position.)

Nº 1.



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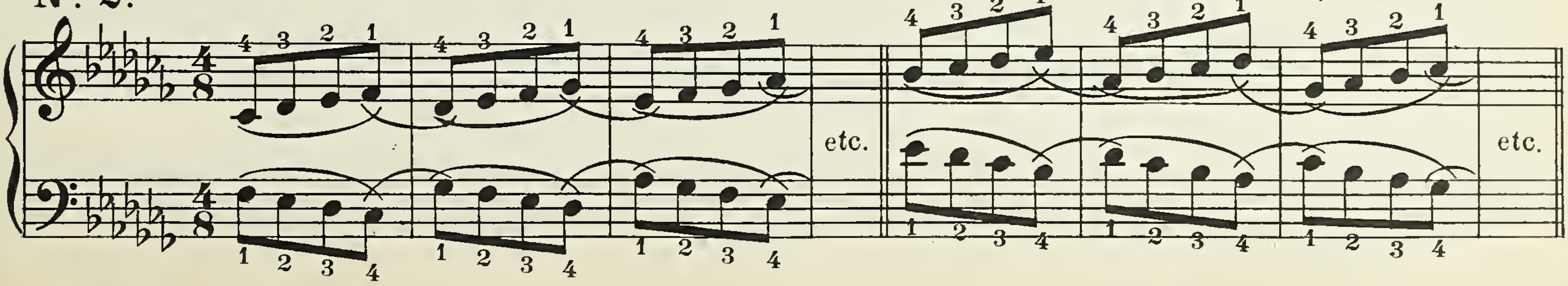

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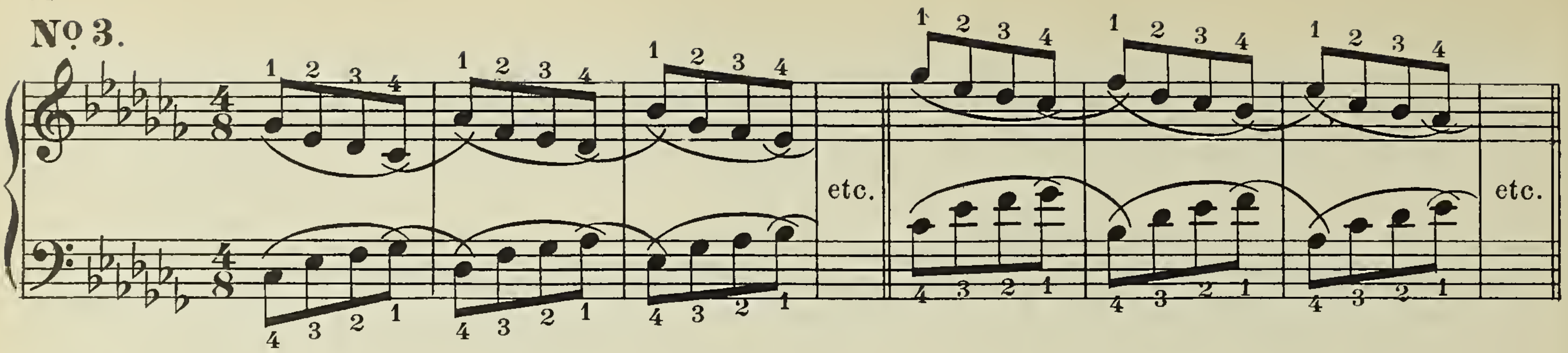

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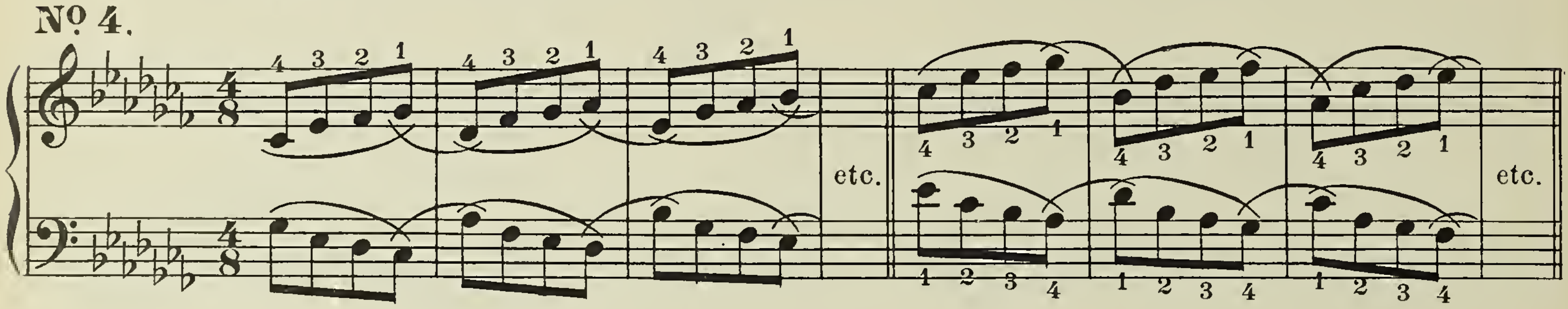

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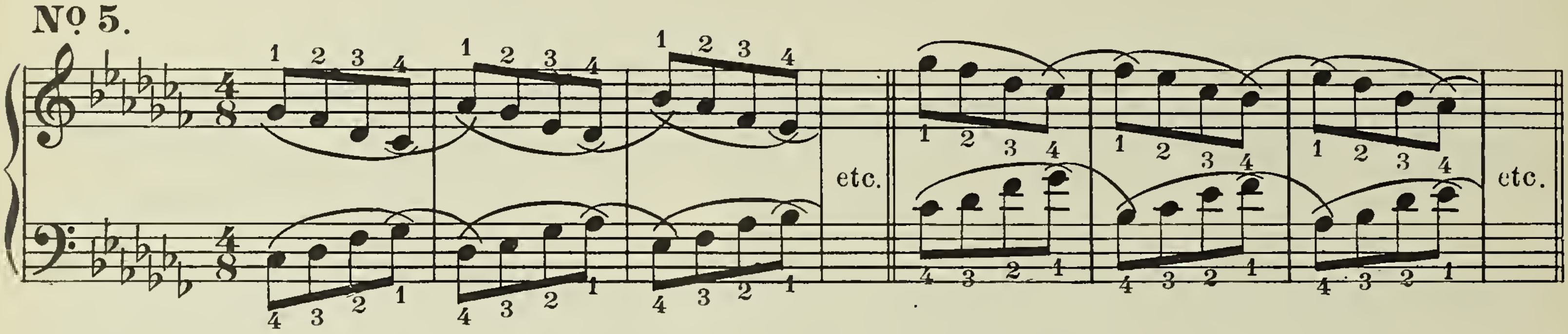
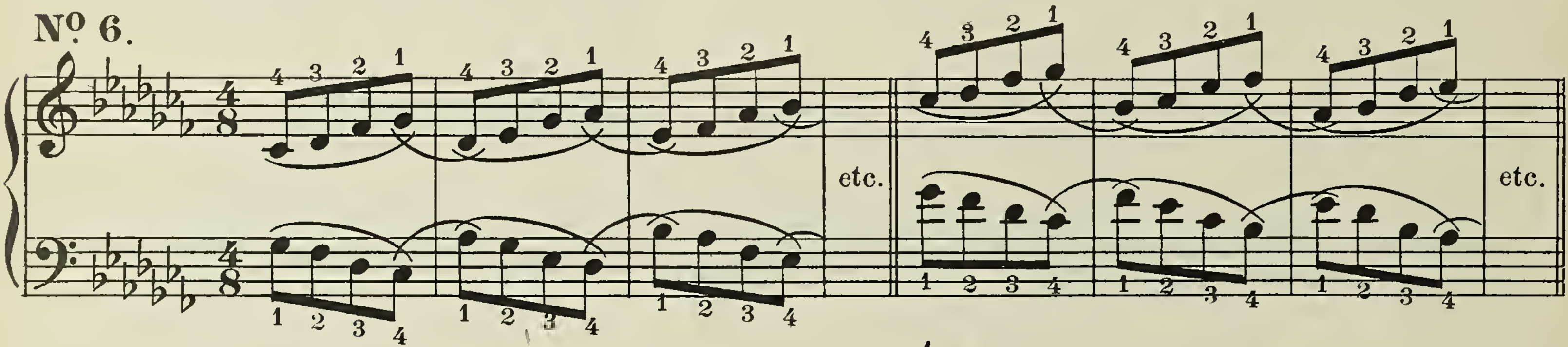


Nº 6.



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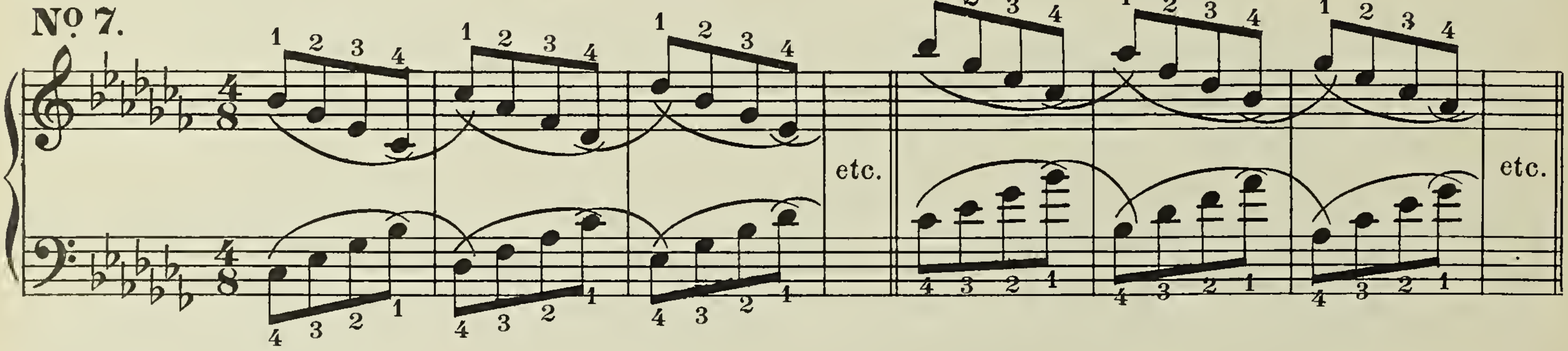

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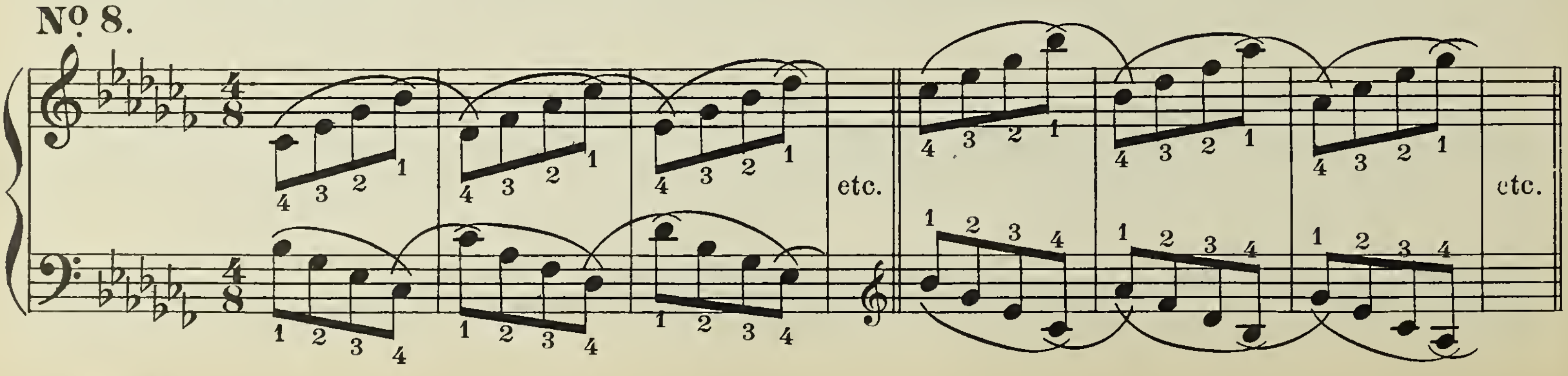

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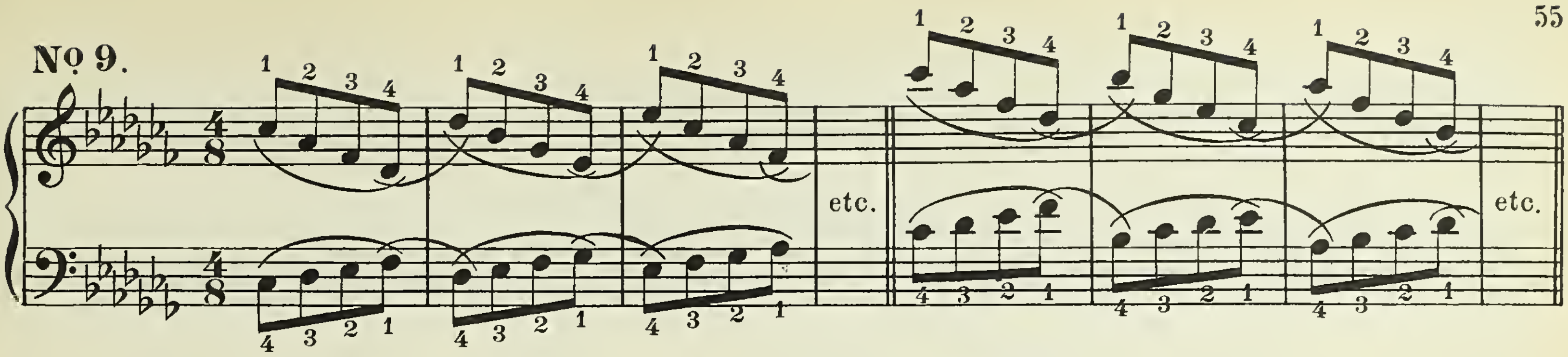

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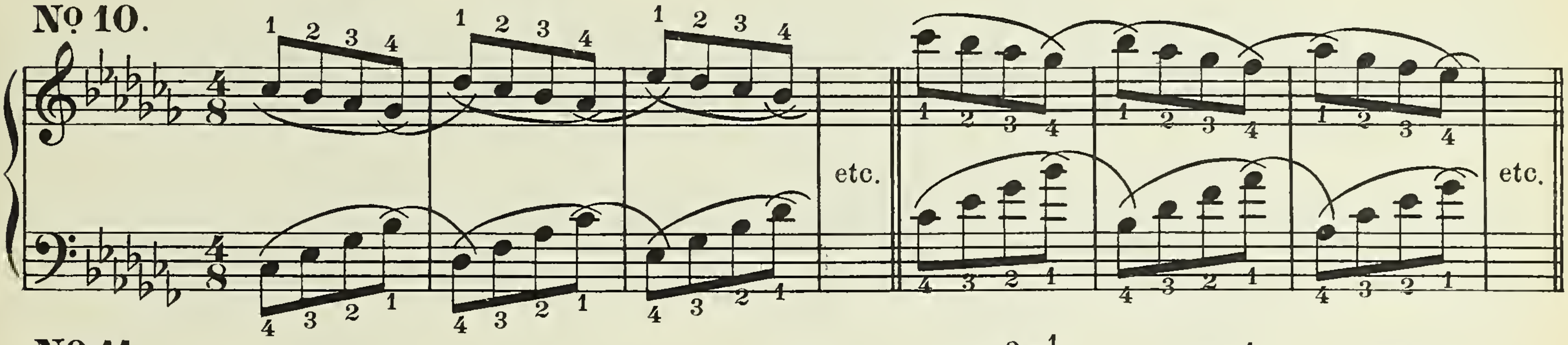

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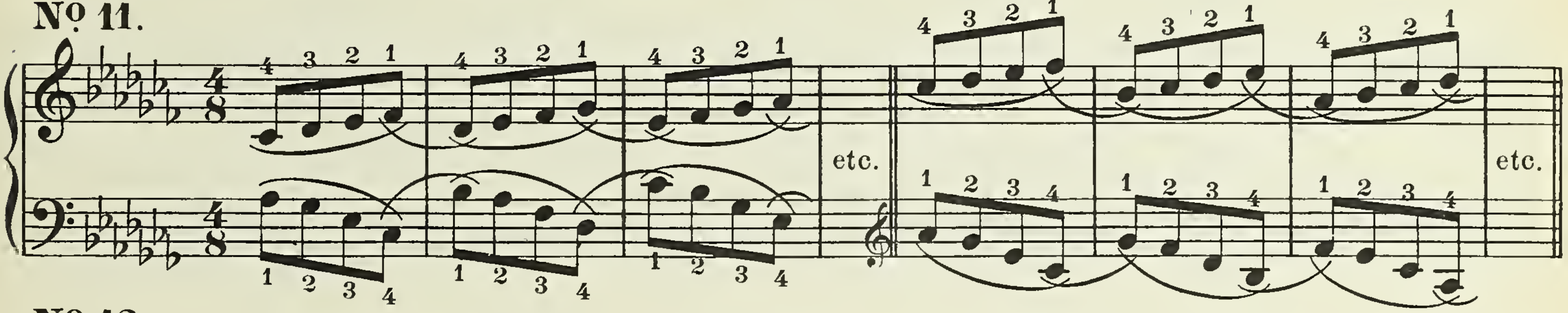

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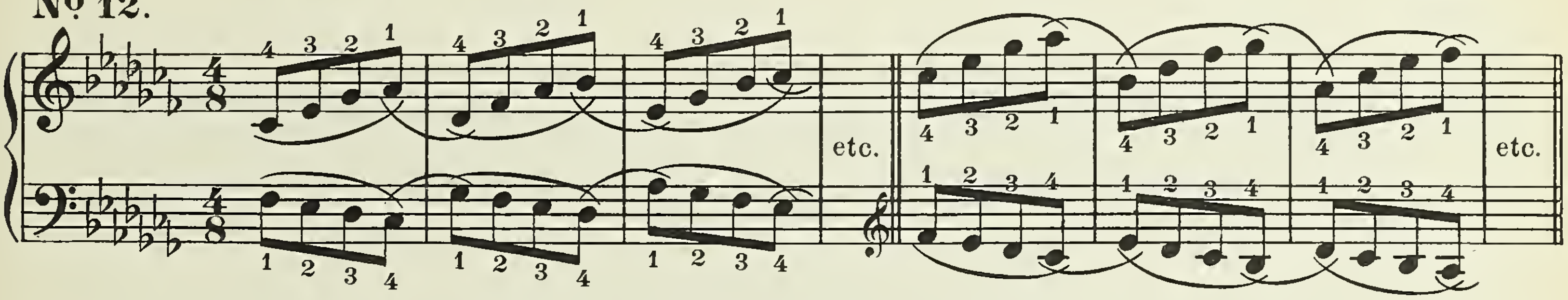

Exercises in Parallel Motion.

(Observe "Important Reminder.")

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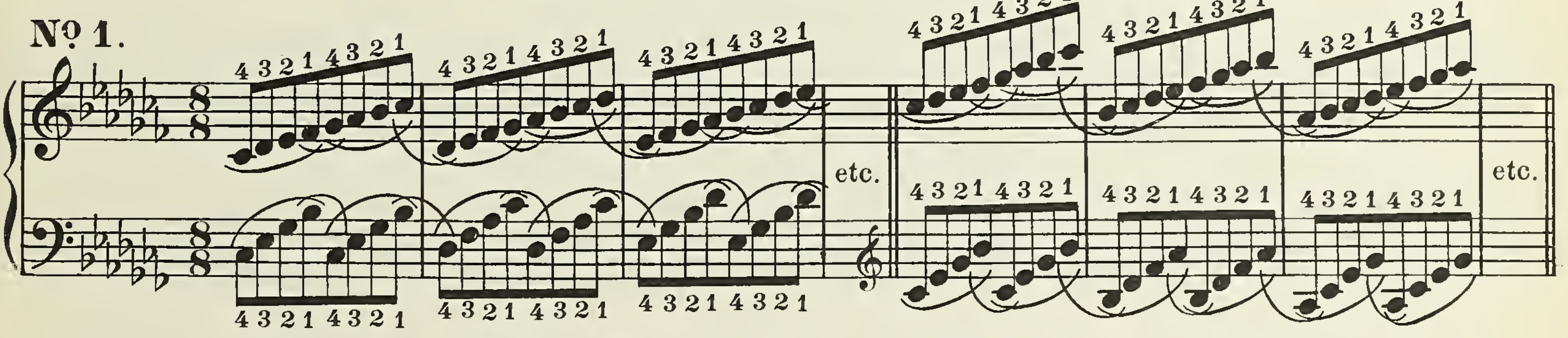
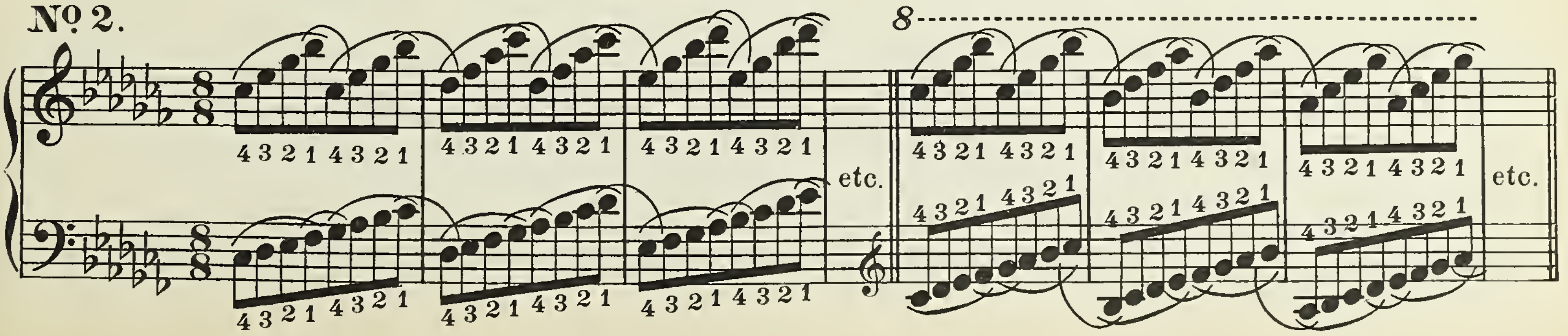


Nº 2.



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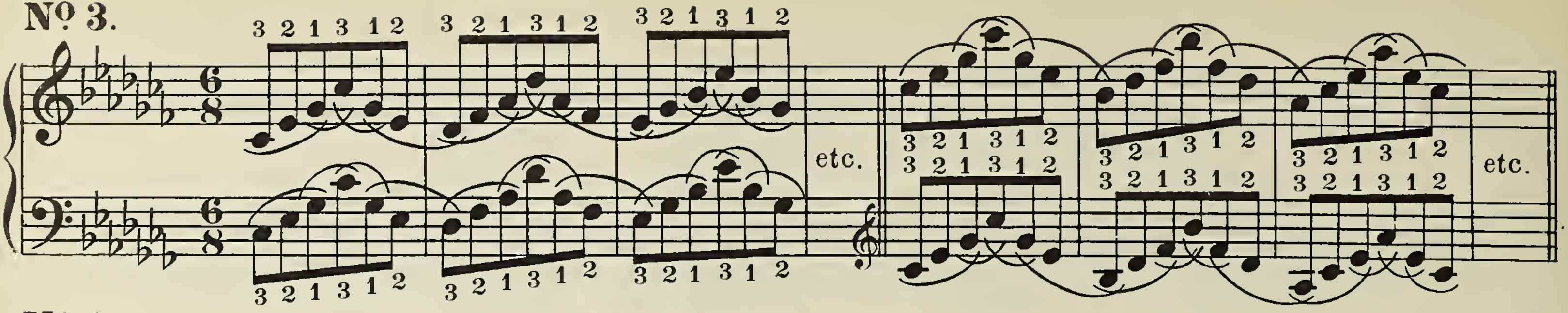

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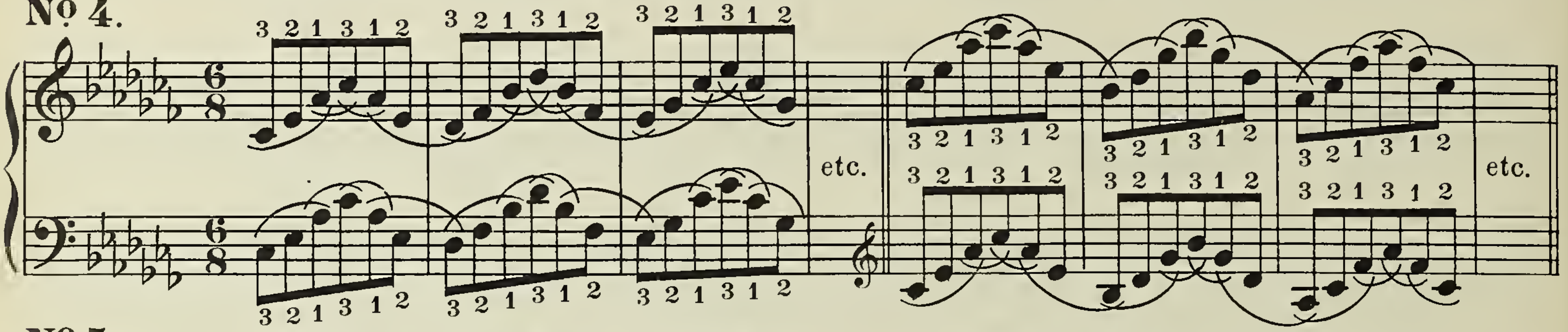
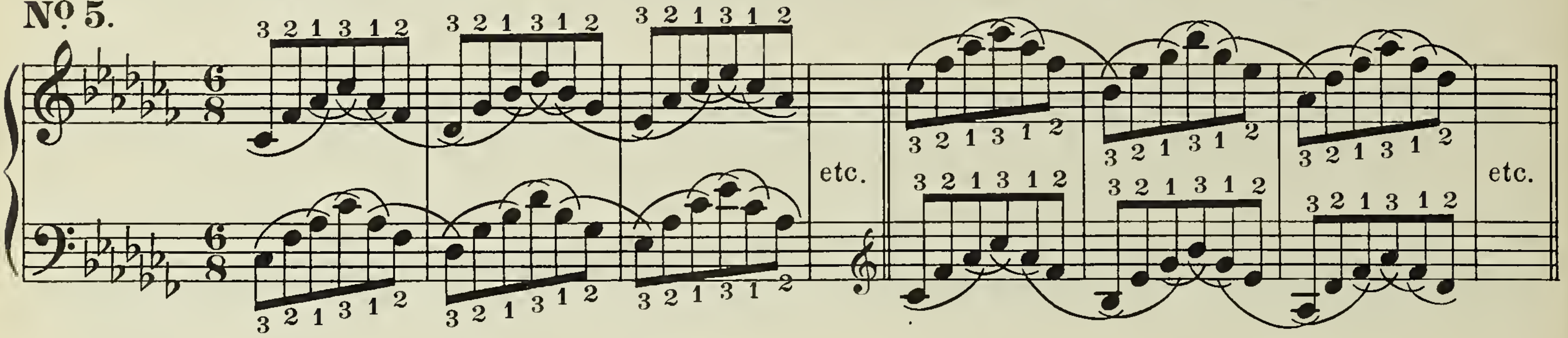
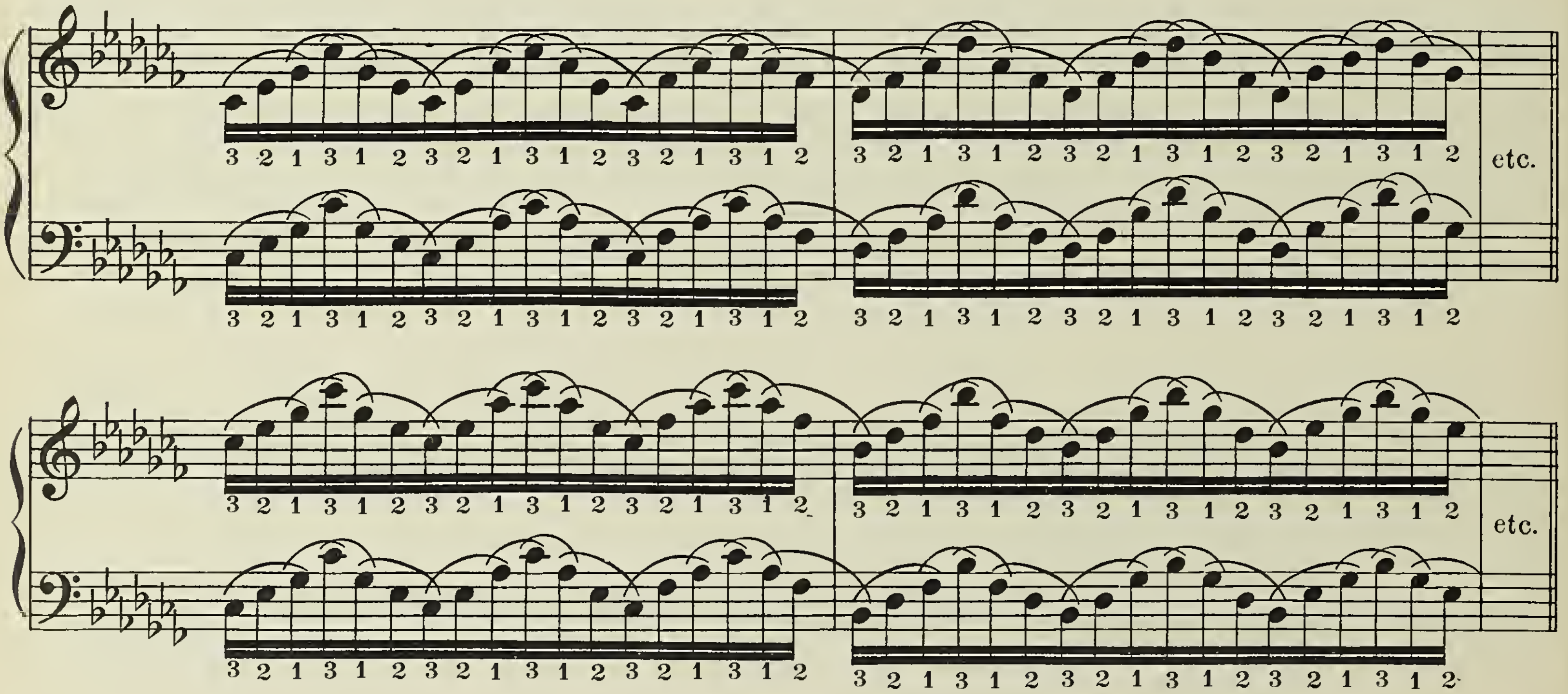


Nº 5.



Numbers 3, 4, and 5. are combined in Nº 6.

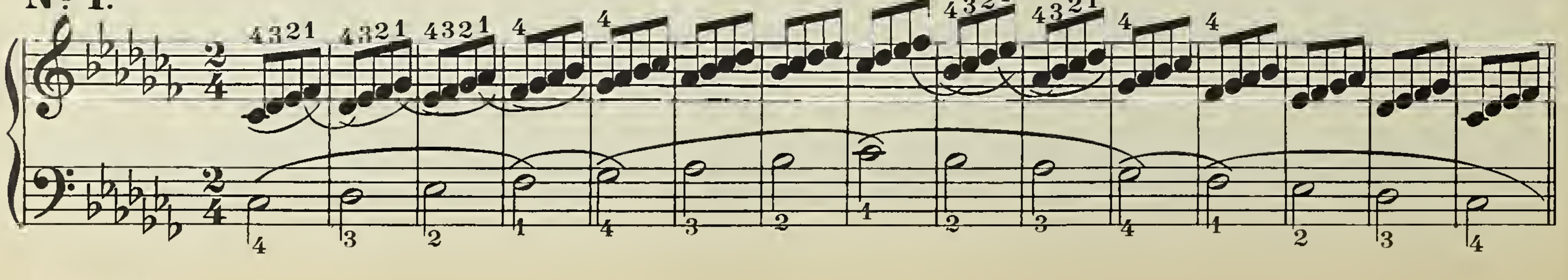
Nº 6.



The following are Combined Exercises intended to test the control and placing of fingers.

Keep Correct Position. Place fingers as designated by slurs.

Nº 1.



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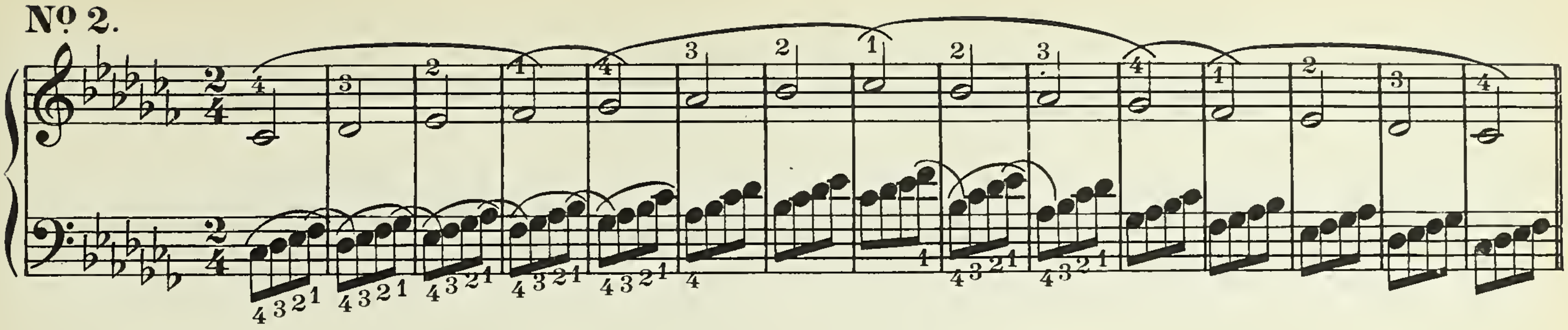

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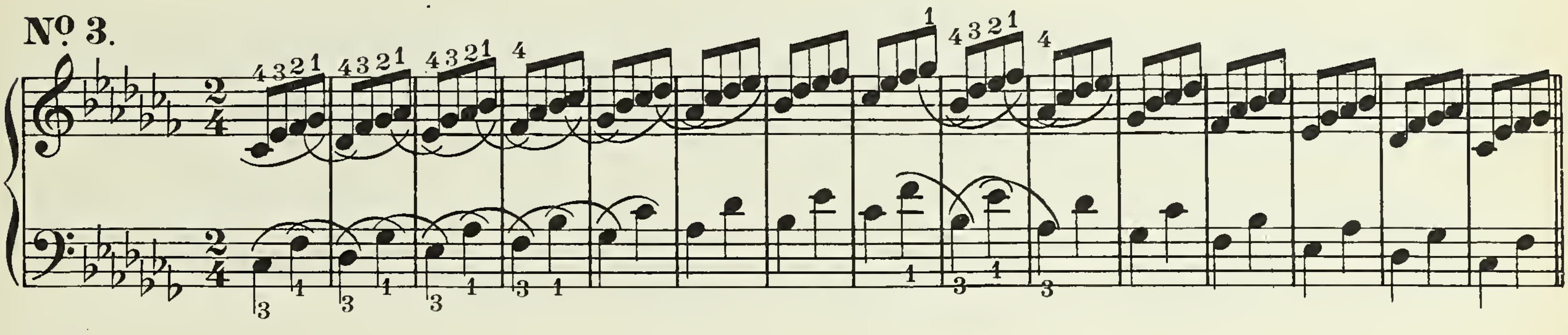

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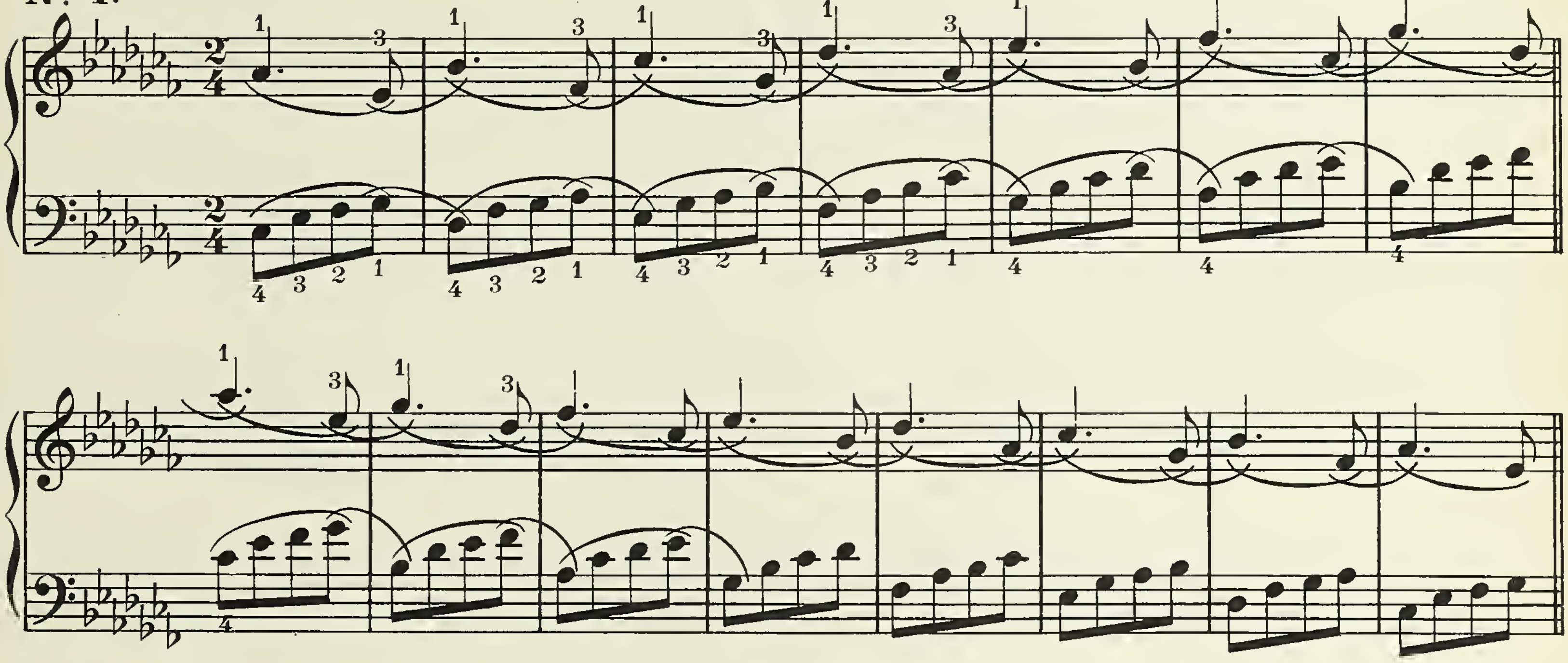

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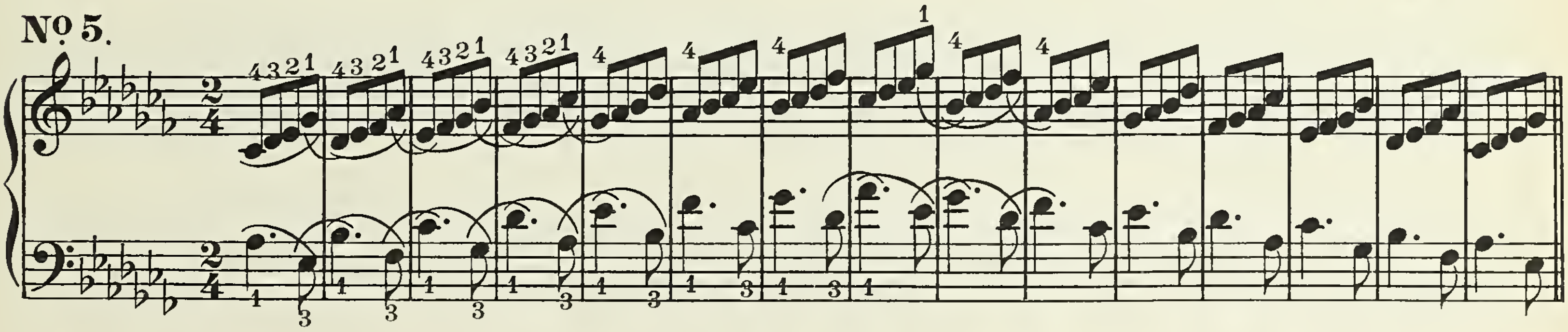

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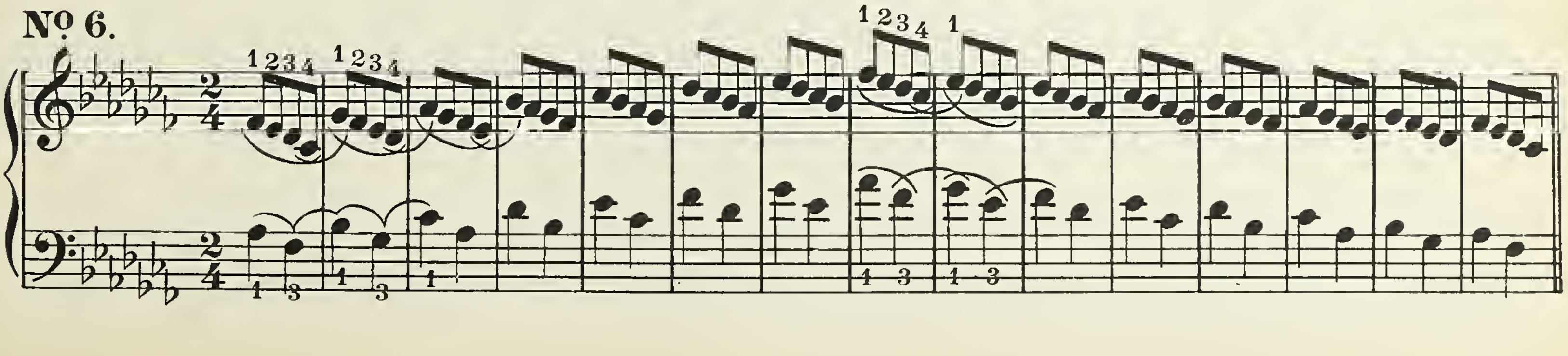

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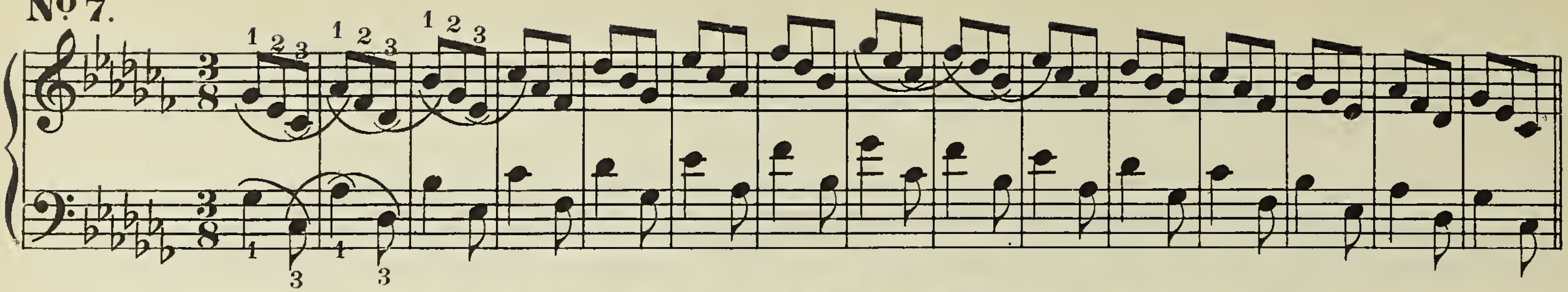

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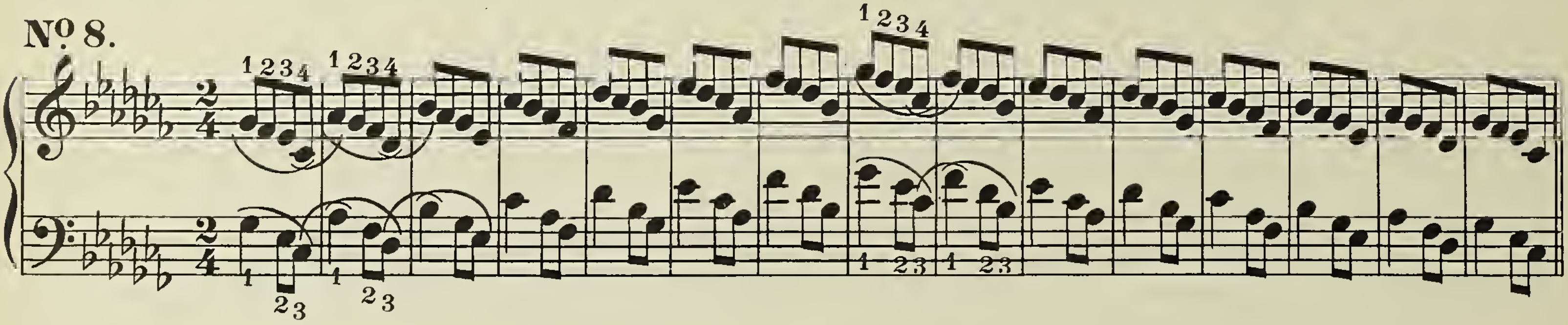


Etouffé (French, *Etouffer*–to stifle.)

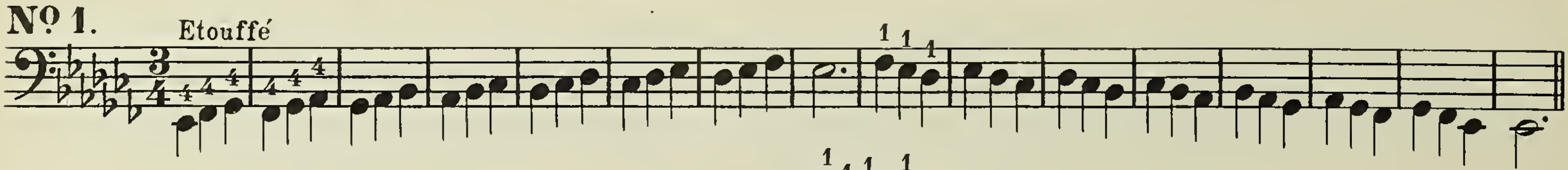
Etouffé is the stopping of tones when they should cease to sound. Many Players use Etouffé instinctively. In diatonic progressions, the Etouffé separates and defines clearly each interval, octave, or chord, thus avoiding blurring and conflicting harmonies.

Etouffé is done by the left hand only.

Place the palm and fingers of the left hand straight and flat, parallel to the strings.

The palm, the cushion of the thumb extending beyond the thumb, and the third finger which is longer than the fourth, all naturally stop the vibration of preceding notes played. After sufficient practice the stopping of vibration at about the same time the next interval or chord is played, will become automatic. (For Etouffé See Octaves for the Left Hand.)

Nº 1.



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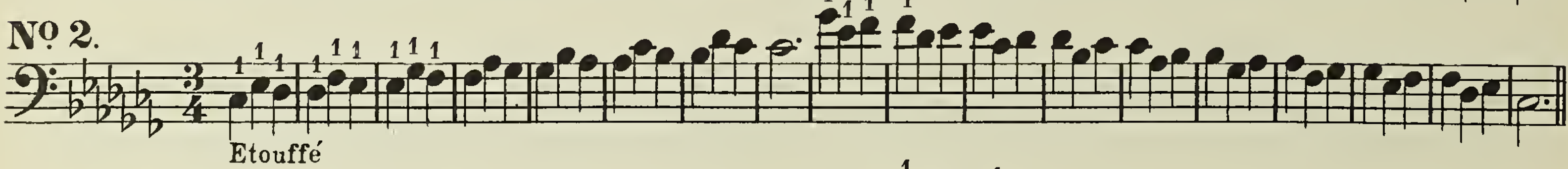

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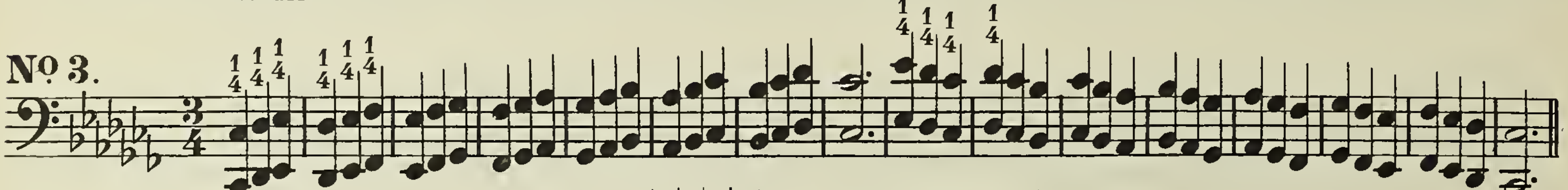
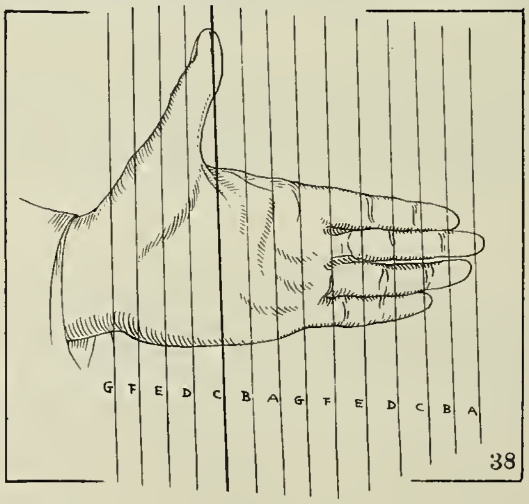
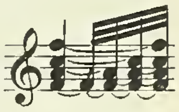



G F E D C B A G F E D C B A
38

The effect of stopping chords abruptly with both hands is sometimes demanded, in which case the same fingers are replaced on the same notes after playing. In writing for such an effect time must be allowed to the player between each chord.

Rules for Octaves, Double Notes and Chords.

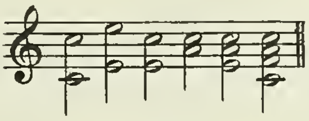
Octaves, double notes and chords should always be broken because the harp has not a sustaining pedal. Octaves, double notes and chords thus become in reality arpeggios. (It. *Arpa*-harp)



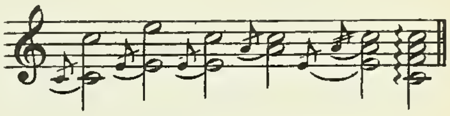
Since all octaves, double notes and chords are played broken from the bass upward, the fingers must be placed in that order. Playing several tones at the same time, thereby snapping many strings at the same time, produces a harsh guitar-like quality. Too deliberate breaking of chords will often ruin a beautiful melody and mar rhythm.

Naturally, in slow or religious compositions more deliberate arpeggios may be used than in a decisive or fast tempo. As the life and phrasing of a melody depend upon underlying harmonies, these should be carefully studied in order that the performance be artistic and in keeping with the character of the composition played.

Octaves, double notes and chords are written thus.



but are played thus.



Octaves for the Left Hand.

Play in the middle of the strings, wrist unsupported, elbow raised, hand held firmly but not stiff, palm parallel with the strings. The fourth finger is placed on the strings before the thumb and always plays straight back; the thumb bends after playing. Fingers not used remain close to the strings.

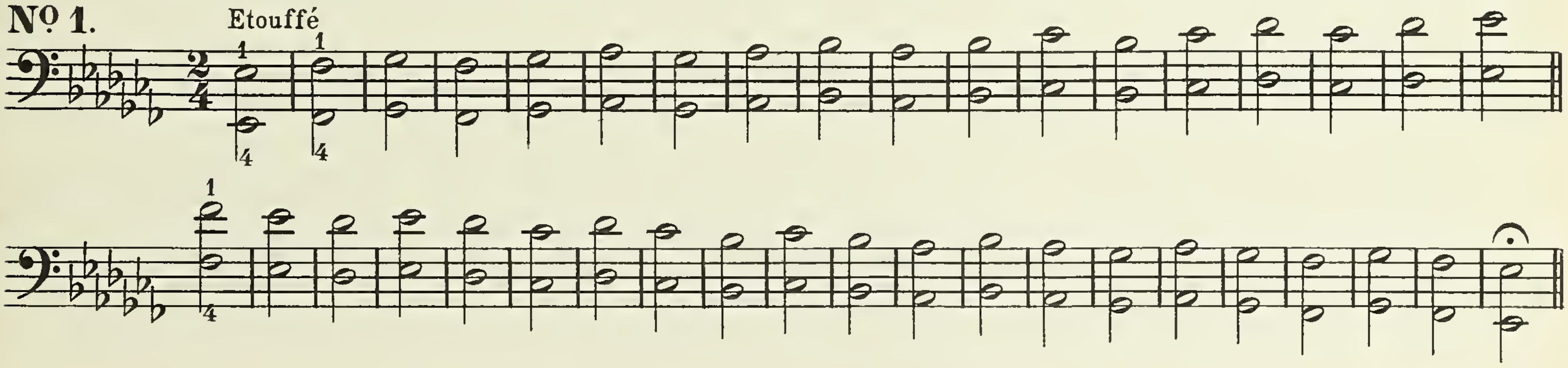
Beauty of tone depends entirely upon the correct position and the control and correct placing of the fingers. To play octaves flexibly, the player in releasing the strings should feel that his hand is being thrown or released, describing a sort of small half-circle upwards. The strings should not be pulled and dropped, but played from the natural position with the finger action.

Swinging or wabbling of the hand must be avoided. Clear sound is a proof of correct playing. In diatonic progressions of octaves discords must be avoided.

Octave Exercises for Left Hand.

Stop vibration of preceding octaves only in diatonic progressions.
Place the 4th finger before placing the thumb. Observe "Important Reminder."

Nº 1.



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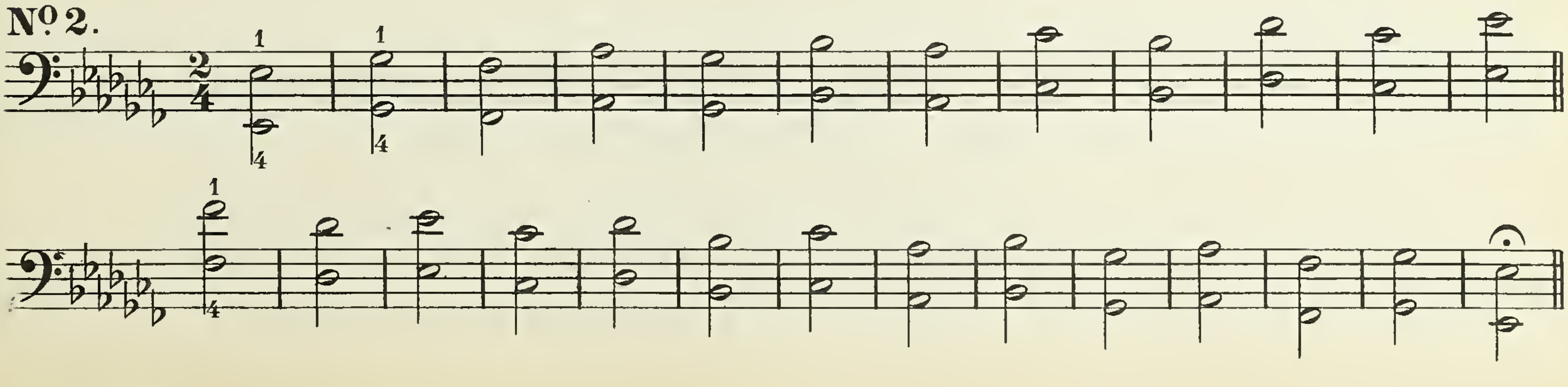

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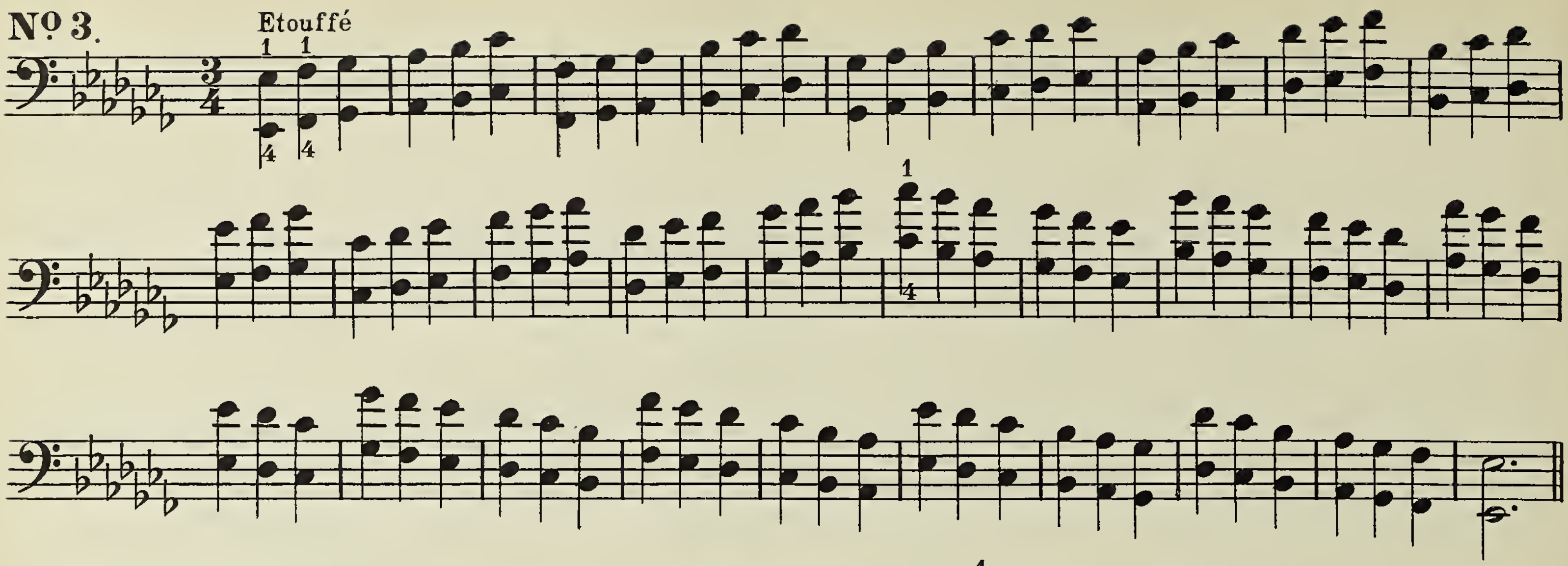
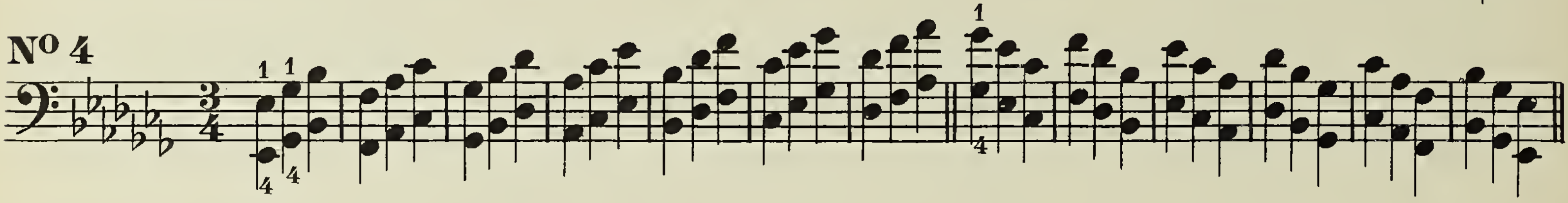


Nº 4



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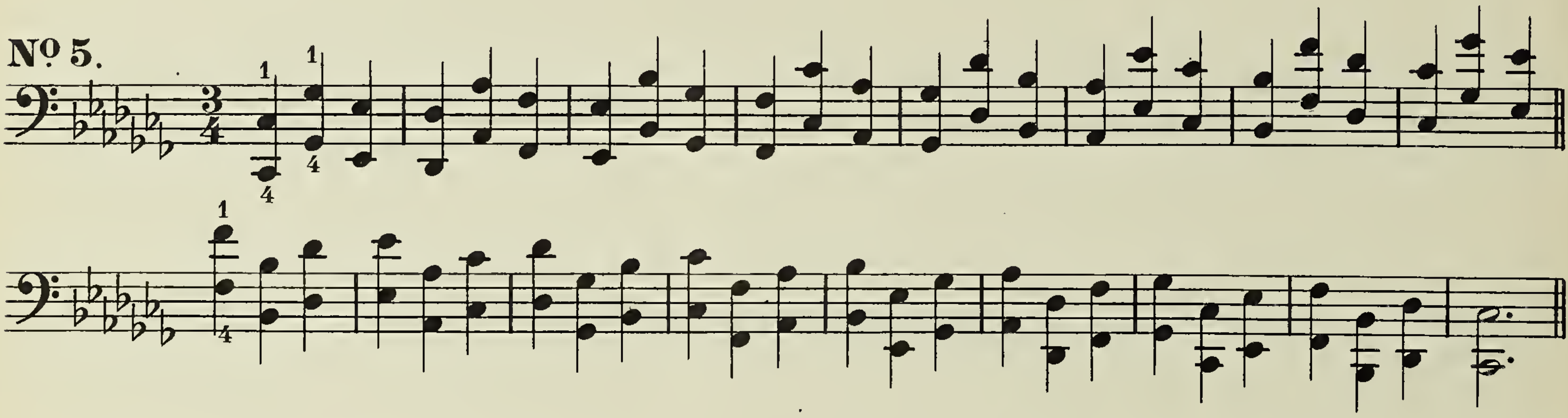
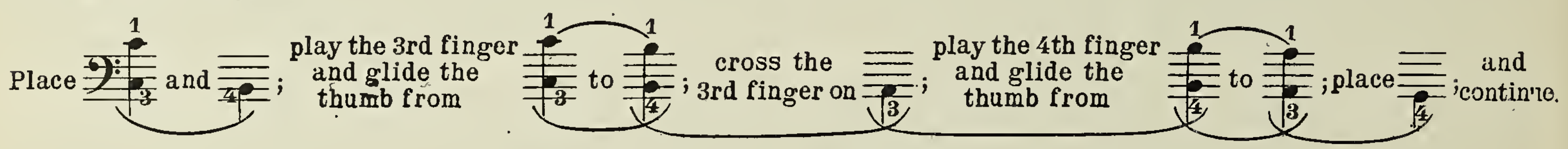
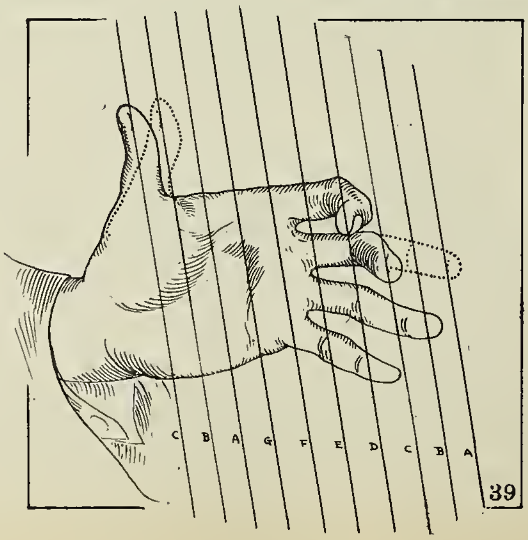


Octaves may be played *down* the scale also by means of gliding with the thumb and crossing of the third finger over the 4th finger at the same time.

Place 3rd. and first finger on octave C, the fourth finger on the B below; play the octave C by gliding with the thumb to B; cross the 3rd finger on A before playing and gliding to the octave B; and so on.

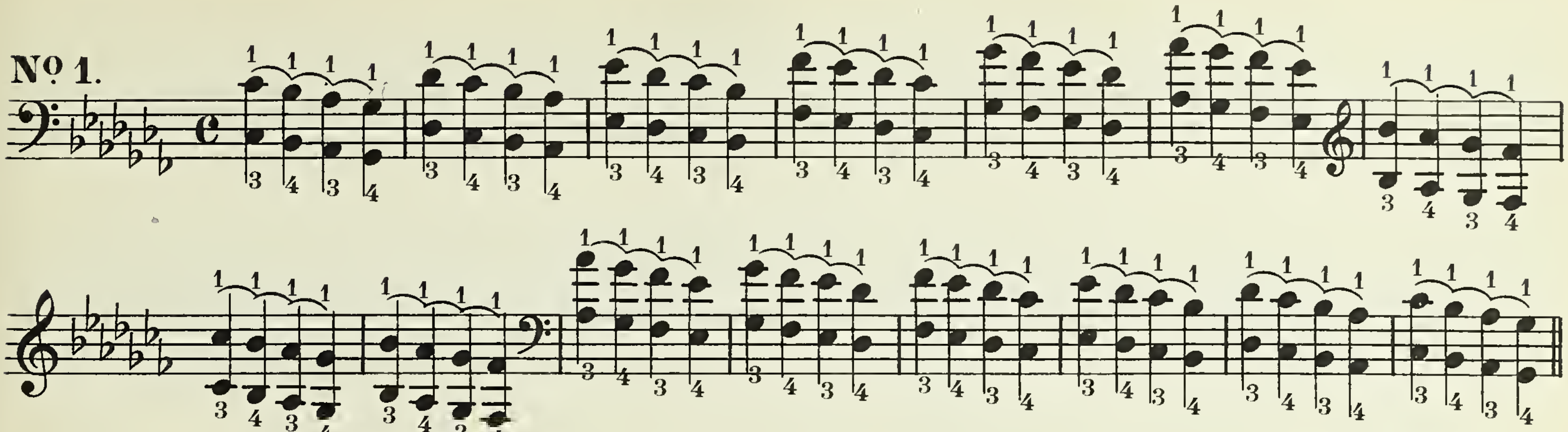
EXAMPLE Nº 25.


Place
and ;
play the 3rd finger and glide the thumb from
to ;
cross the 3rd finger on ;
play the 4th finger and glide the thumb from
to ;
place
and continue.


C B A G F E D C B A
39

Cross the 3rd finger over the 4th and glide with the thumb as in Example Nº 25.

Nº 1.



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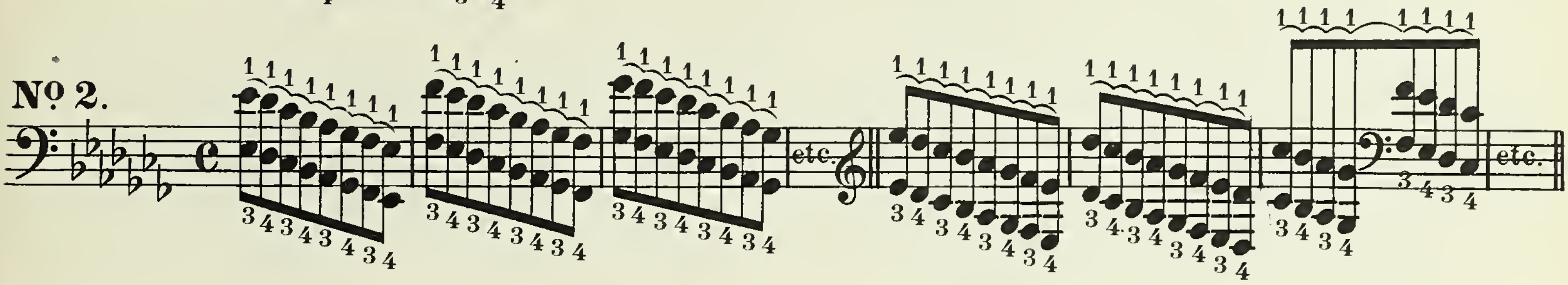

Octaves for the Right Hand.

The right hand does not play in the lower register of the harp, therefore the palm of the right hand does not need to stop preceding sounds.

The right wrist is rested on the sounding-board but may leave it after an octave is played, so as to play flexibly. The position, motion of the hand and placing of the fingers are the same as for the left hand.

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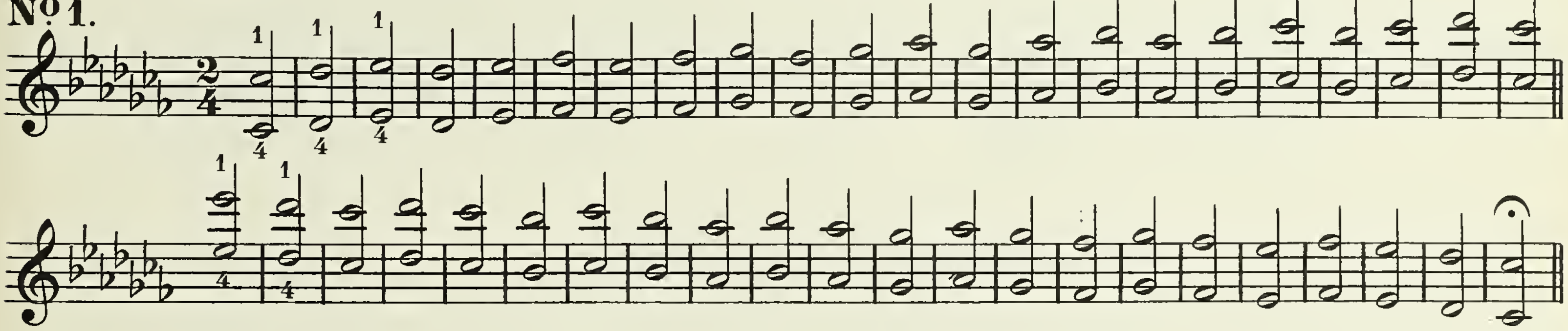

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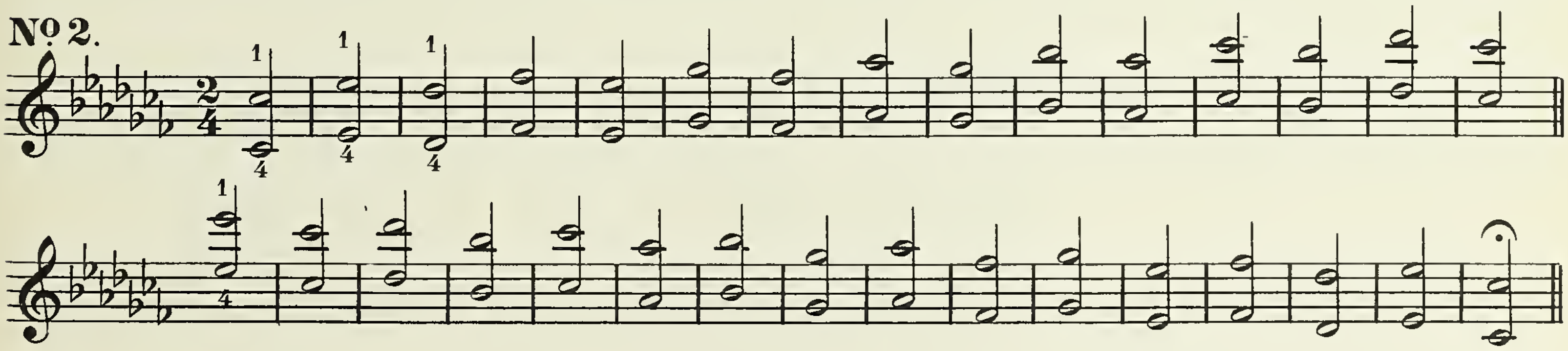

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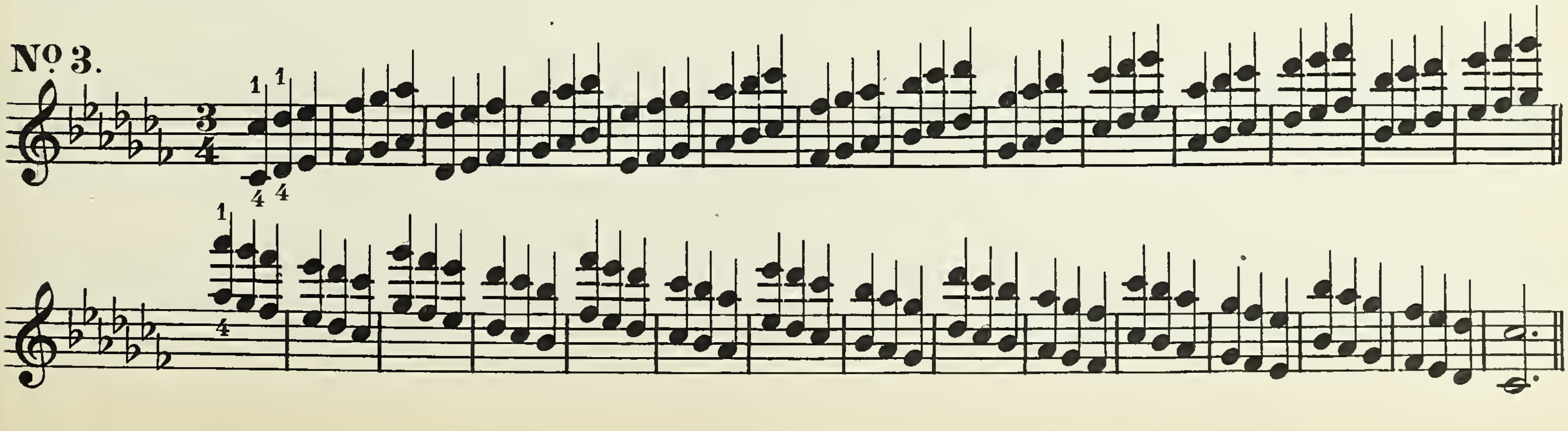

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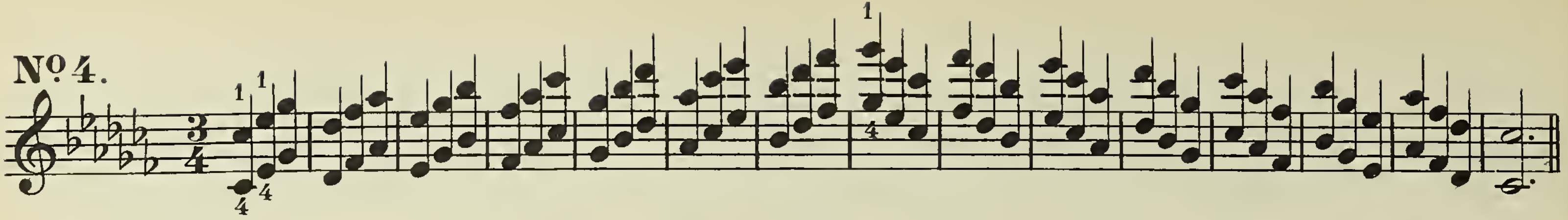

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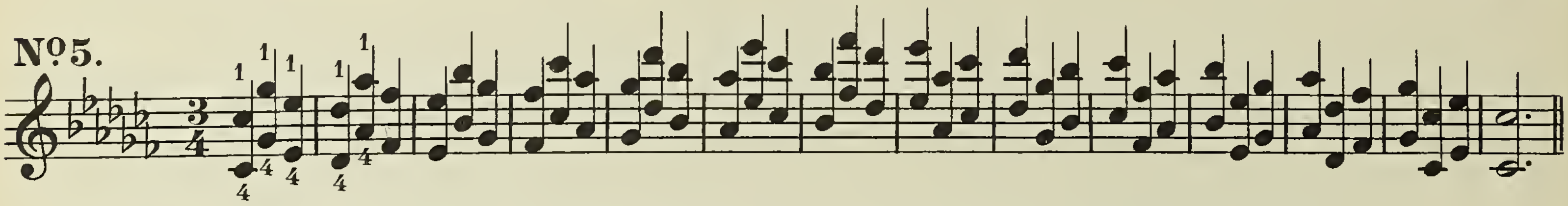

Cross the 3rd finger over the 4th and glide with the thumb as in Example Nº 25.

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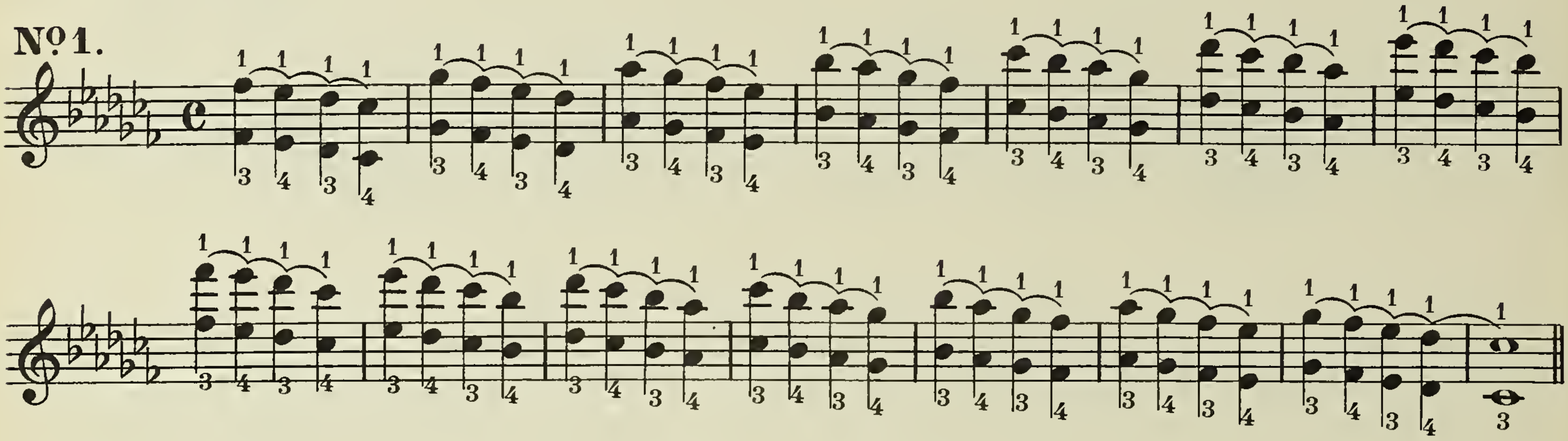

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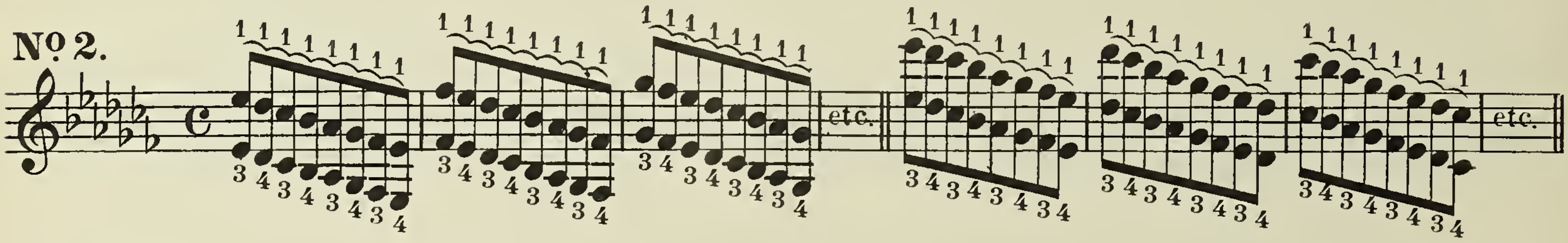
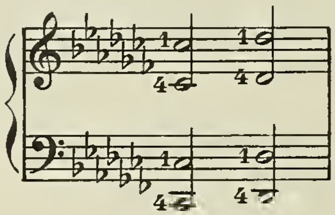


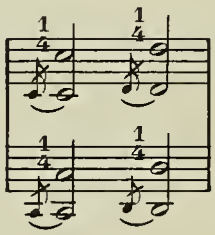
Octaves for Both Hands.

When octaves are played in unison, the fourth finger of the left hand plays a trifle sooner than the fourth finger of the right hand, therefore the placing of the fingers must be done in the same order.

All octaves are written thus,-



but are played thus,-



In the following exercises place the left hand on the strings first.

Keep Correct Position.

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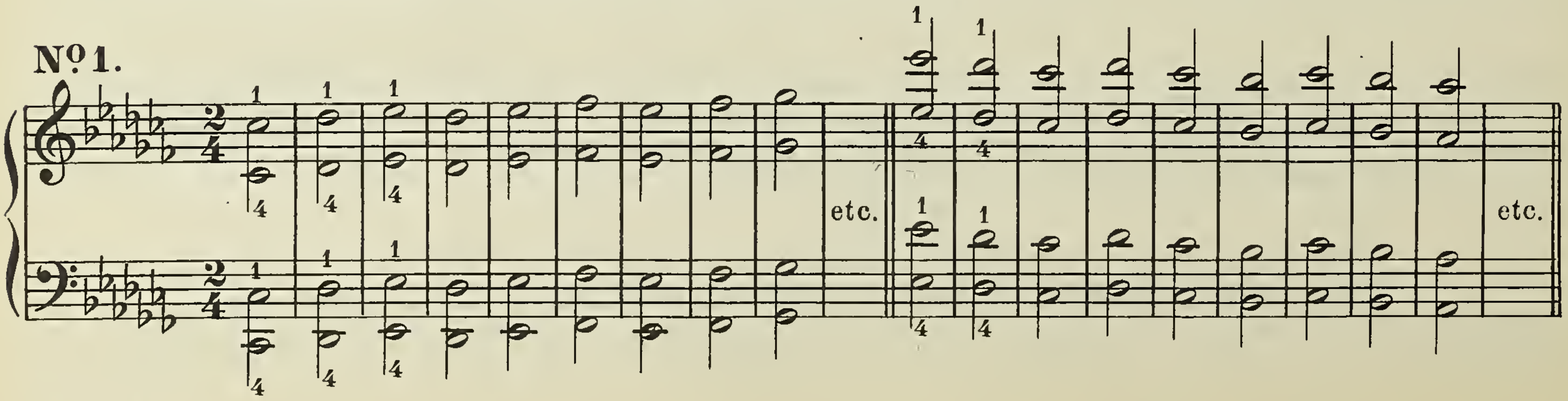

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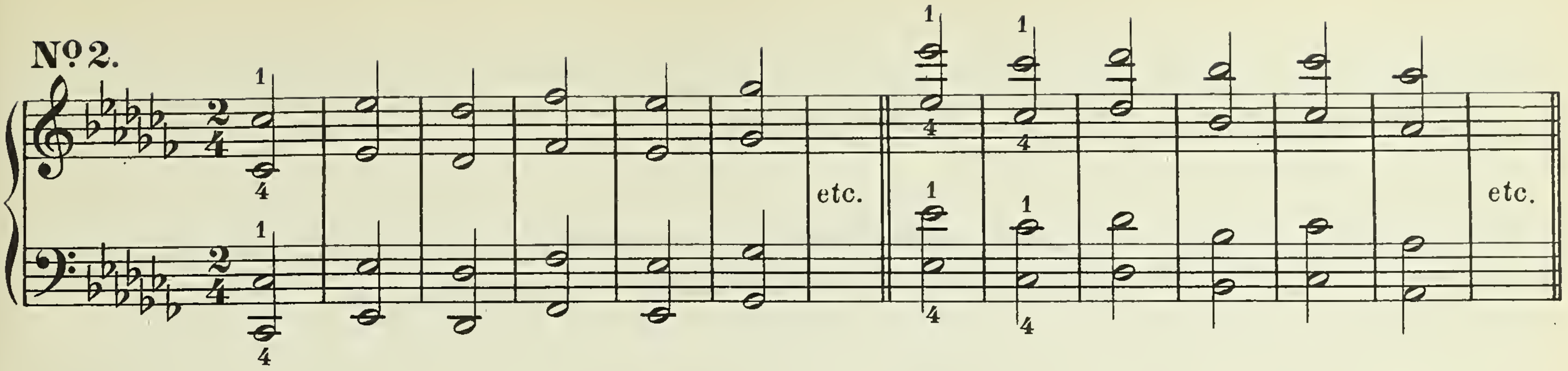

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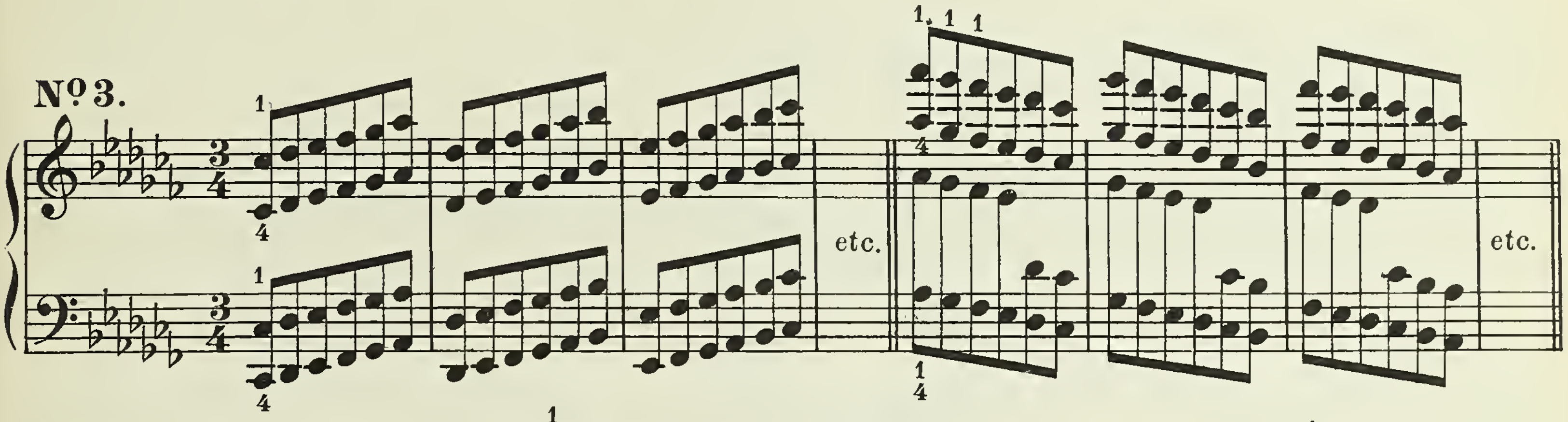

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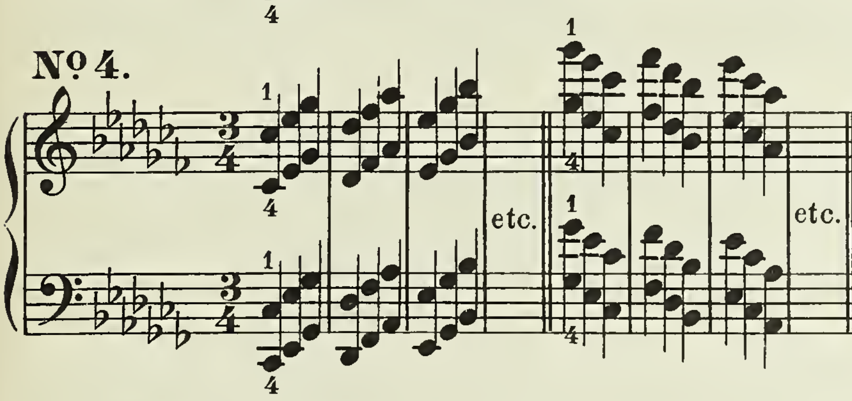

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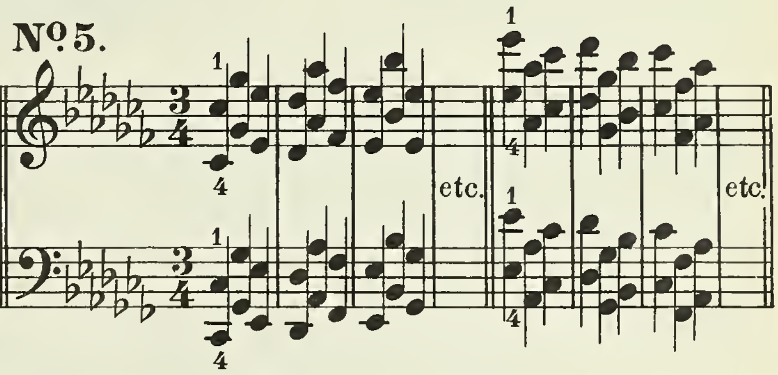
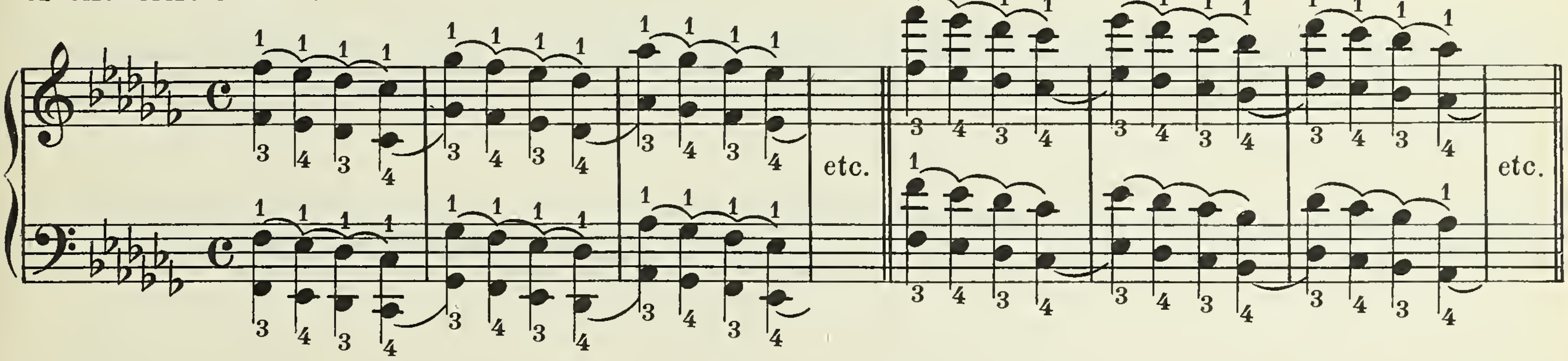
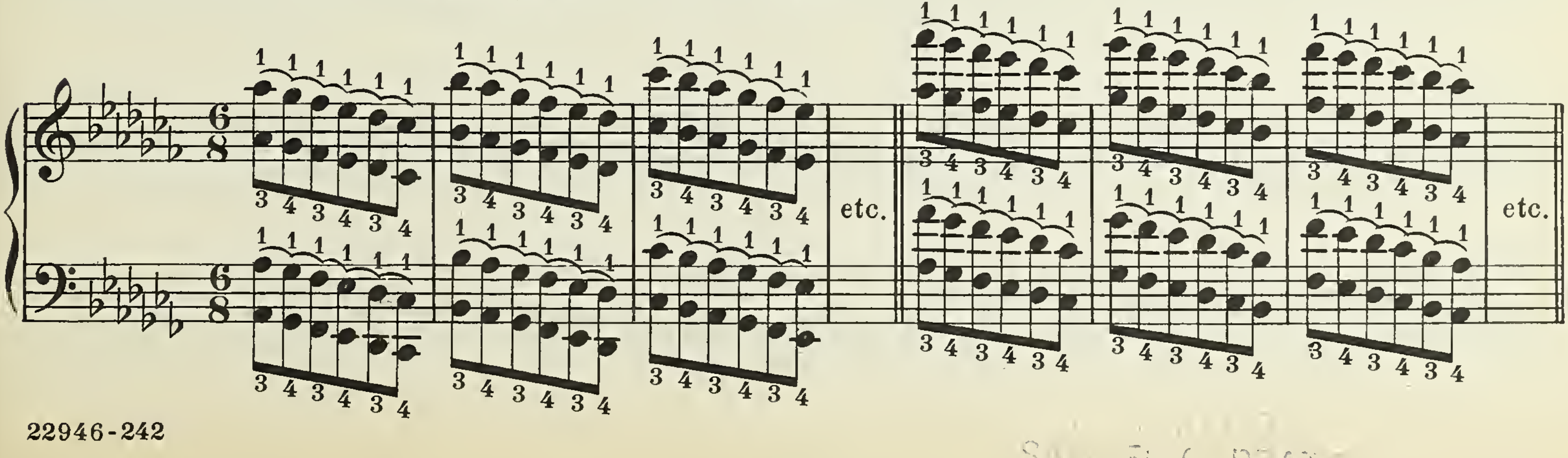


Cross the 3rd fingers over the 4th and glide with thumbs as in Example Nº 25.

Before the fourth octave is played, one may reach and place the 3rd finger on the lower note of the next octave.



Lift the hand from the strings after each measure.



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Double-Note Exercises for Left Hand

All double notes are played broken from the bass upwards; the fingers must be placed in the order in which they are to be used. The strings should not be pulled and dropped, but played from the natural position with the finger action. The position of the hand is the same as in octave playing for left hand.

Each interval is a part of some chord and each chord has its own fingering; therefore intervals are often played with the same fingering as in the chord of which they are a part.

Octaves and sevenths are usually played with the 4th and 1st fingers; sixths, fifths, and fourths with 3rd and 1st fingers; thirds and seconds with the 2nd and 1st fingers.

The hand should be removed from the strings after each interval, the elbow leading the hand. Swinging or wabbling of the hand must be avoided. In diatonic progressions of sevenths, discords should be avoided as explained in Octave Playing.

Fingers not used remain close to the strings.

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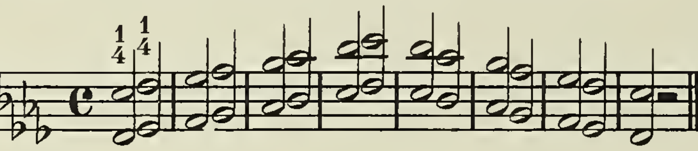

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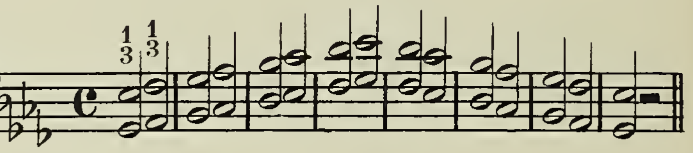

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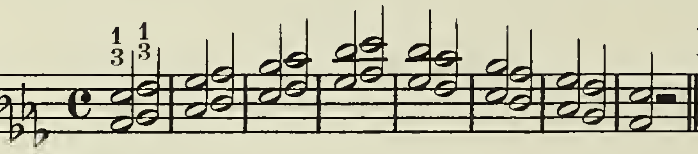

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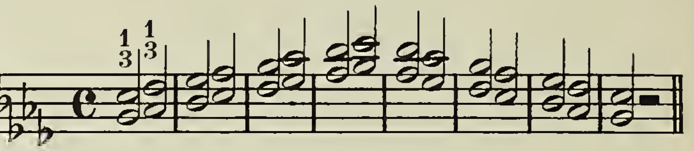

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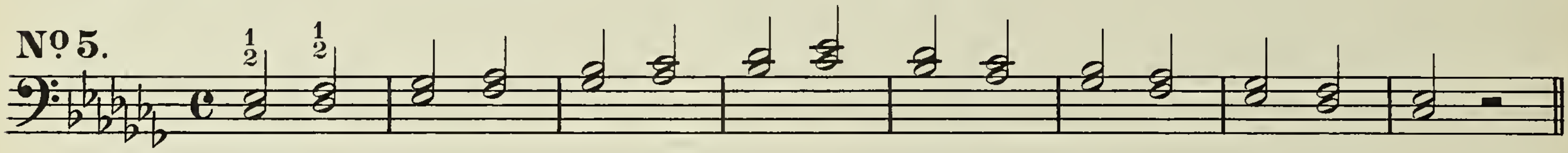

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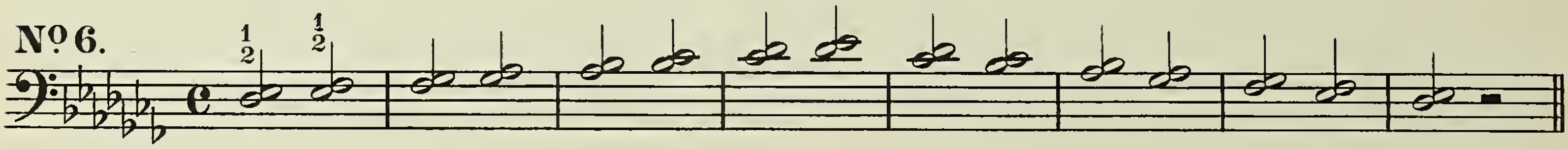

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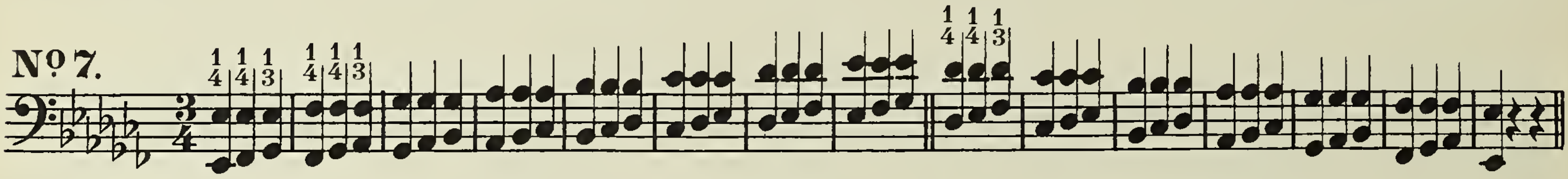

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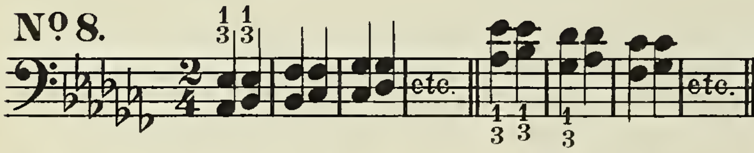

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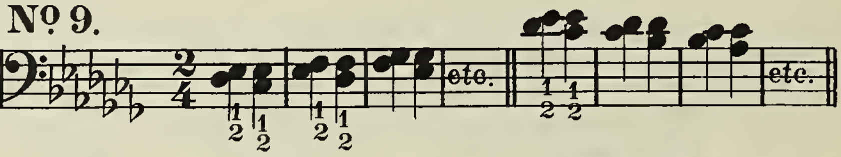

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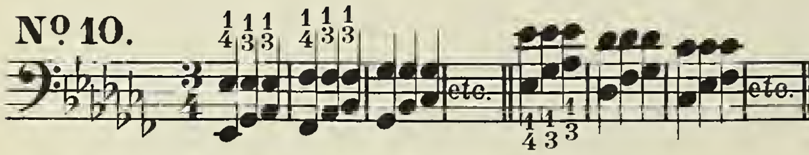

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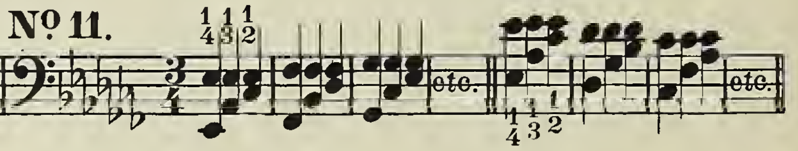

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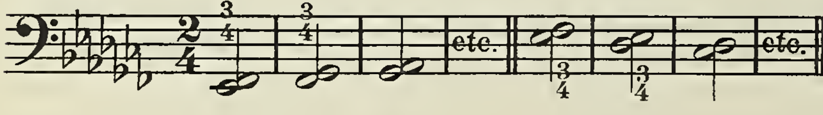

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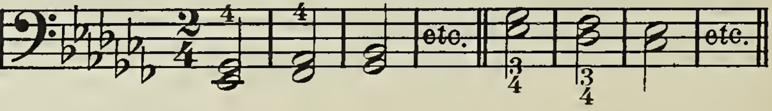

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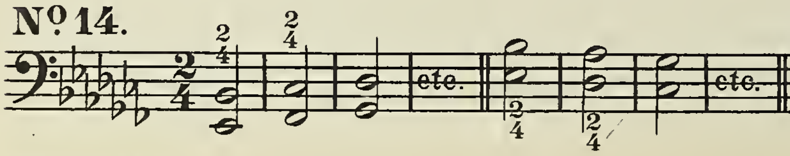

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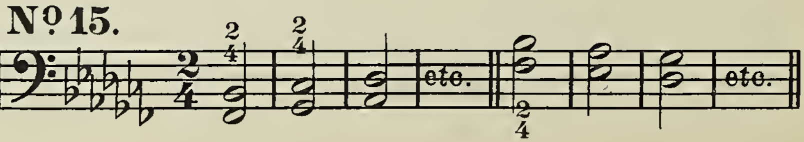

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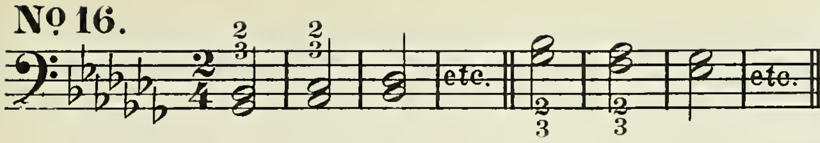

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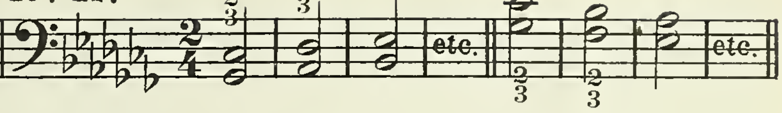

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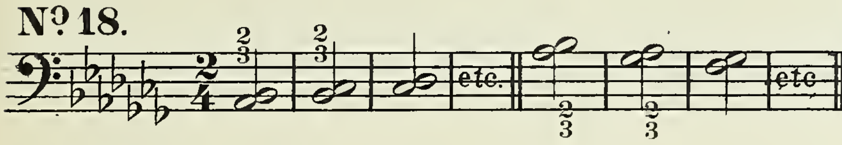

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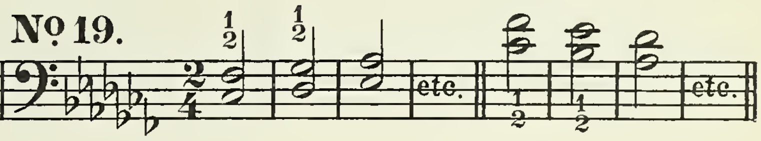

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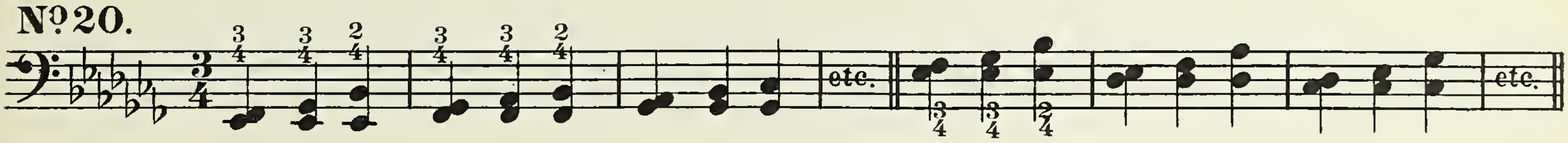

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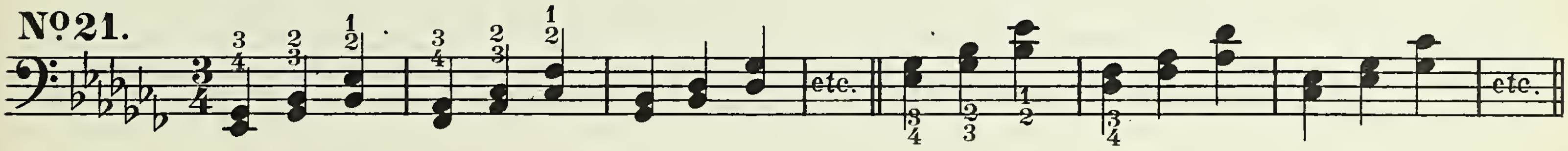

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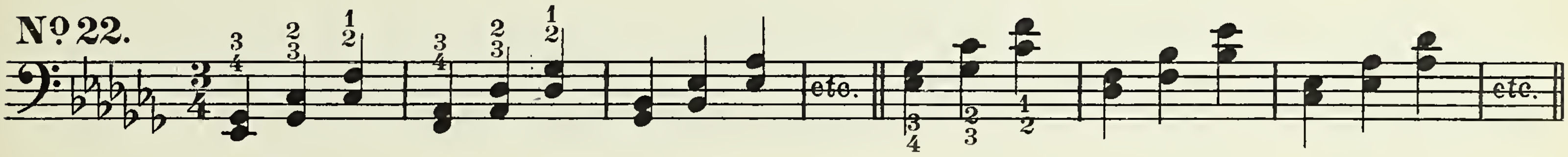

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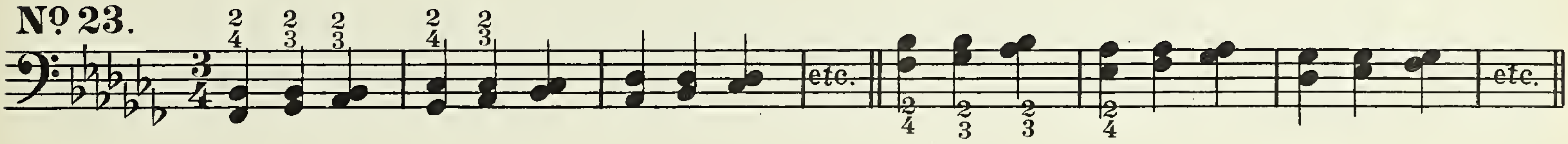

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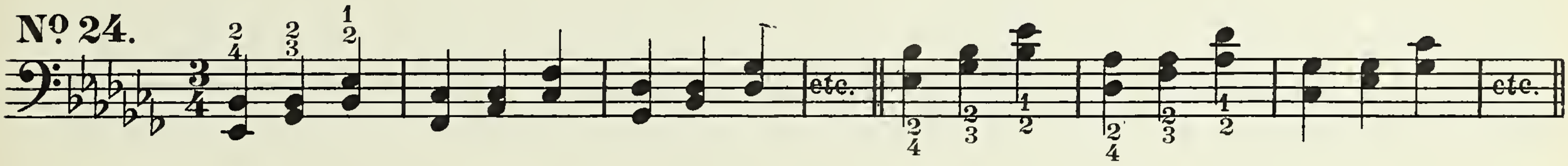

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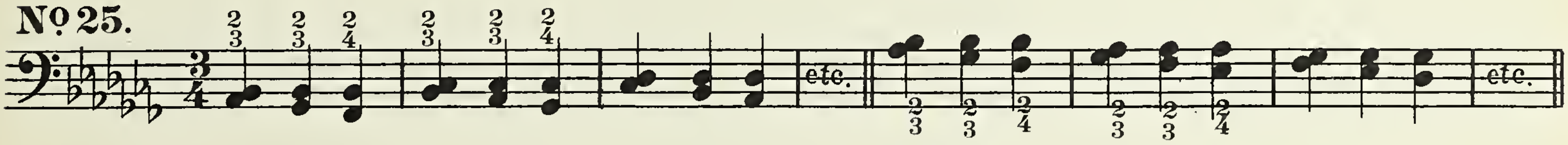

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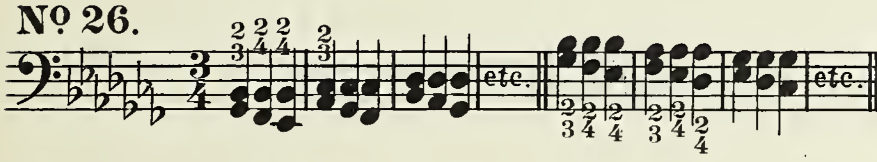

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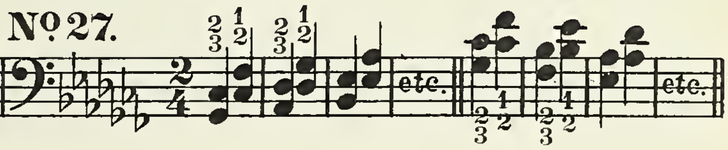

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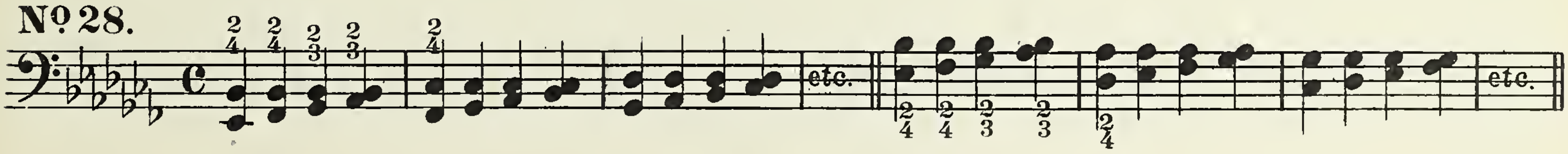

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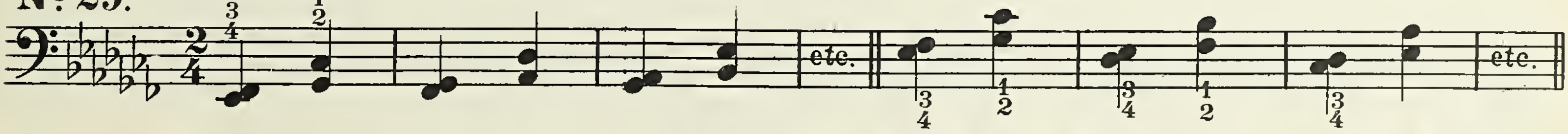

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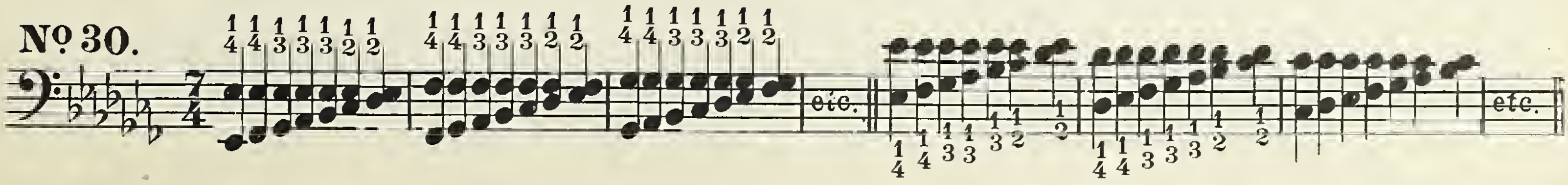

Double-Note Exercises for Right Hand.

The position and action of the hand is the same as in octave playing for right hand. The wrist is supported, but in order to help flexibility it may leave its support while each double note is being played. The right hand does not play in the lower register of the harp, therefore the palm of the right hand does not need to stop preceding sounds.

Swinging or wabbling of the hand must be avoided. Fingers not used remain close to the strings.

The fingering is the same as in Double Note Exercises for Left Hand.

Observe "General Reminder."

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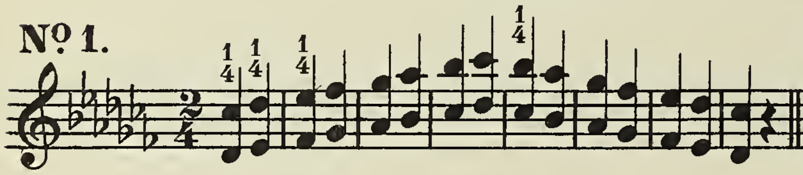

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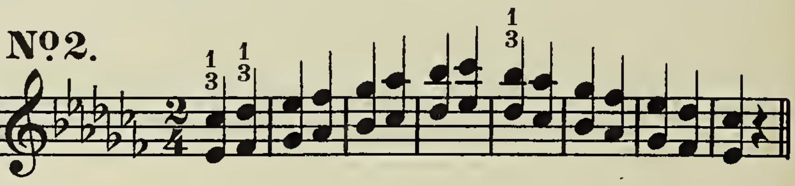

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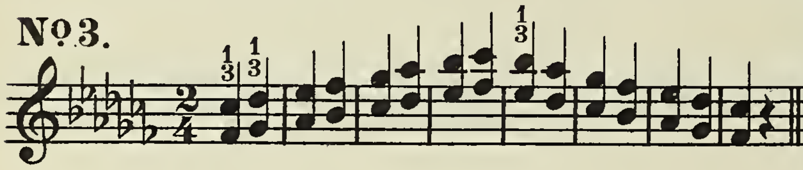

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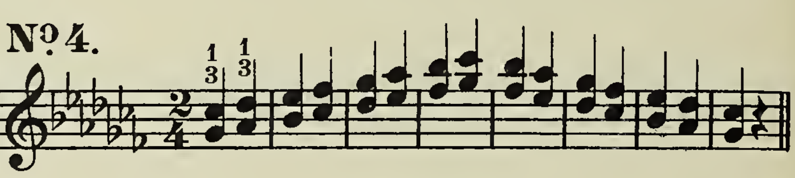

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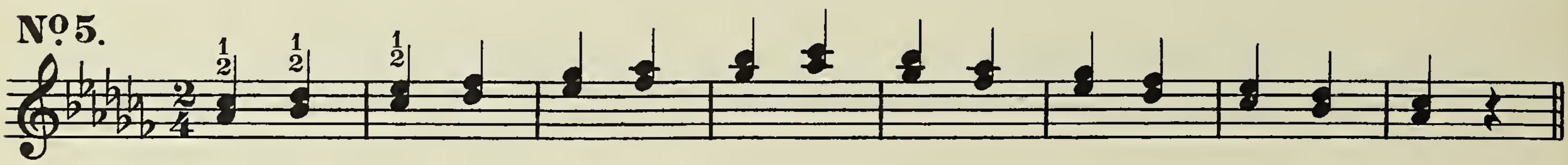

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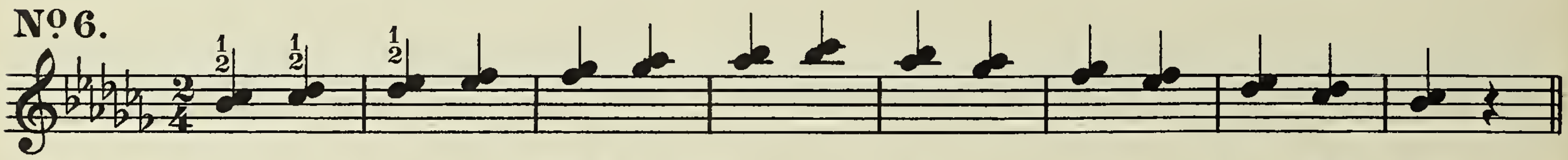

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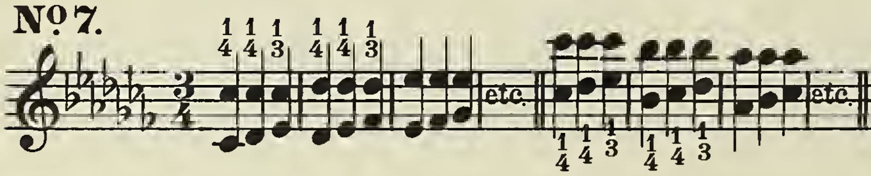

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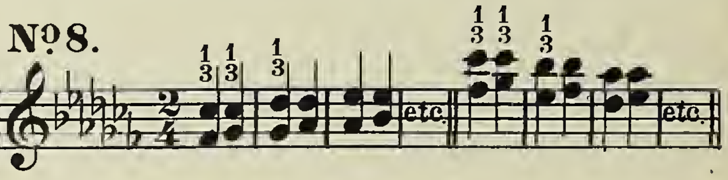

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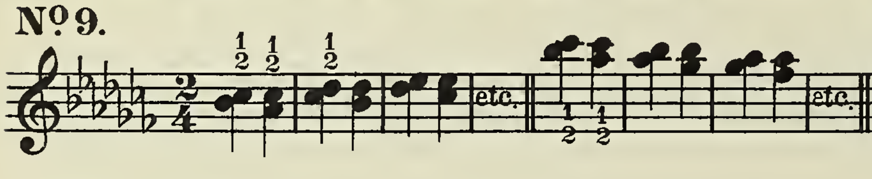

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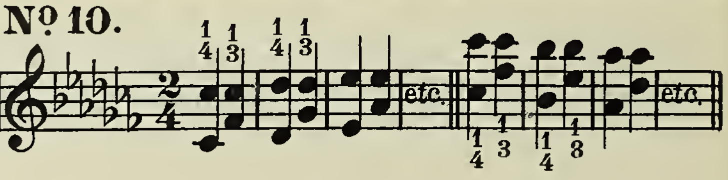

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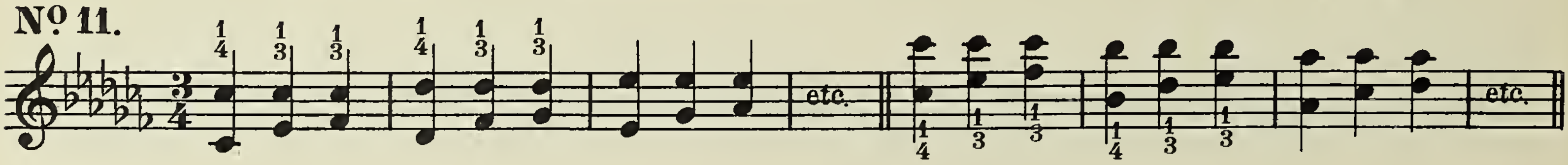

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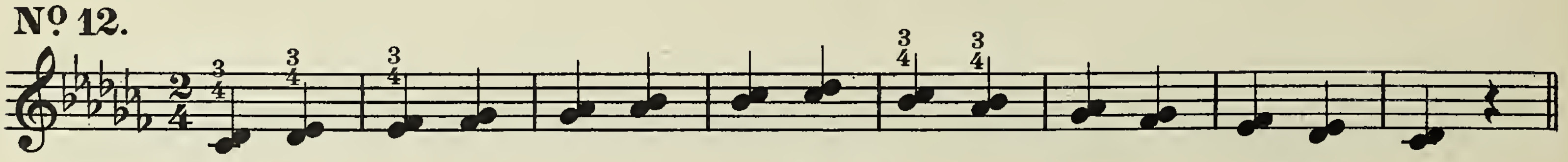

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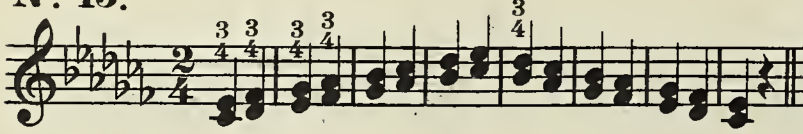

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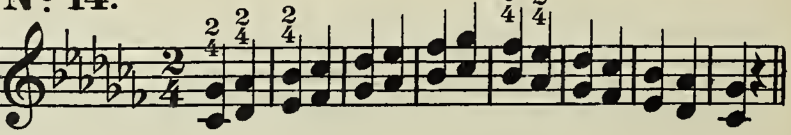

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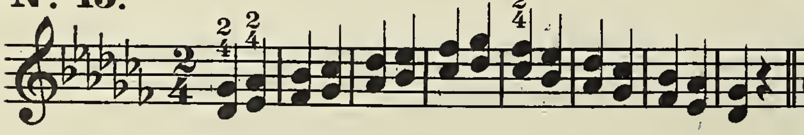

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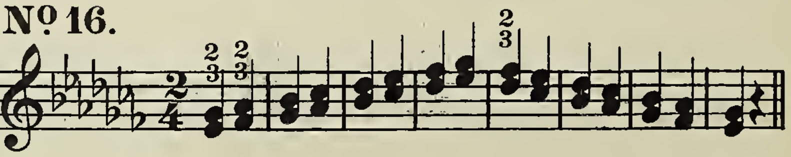

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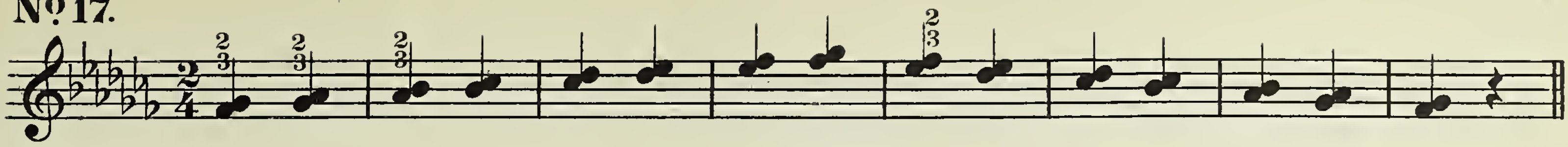

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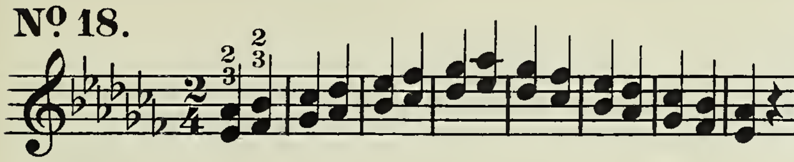

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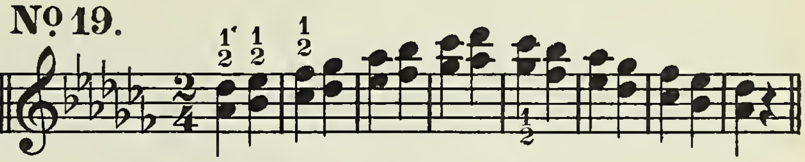

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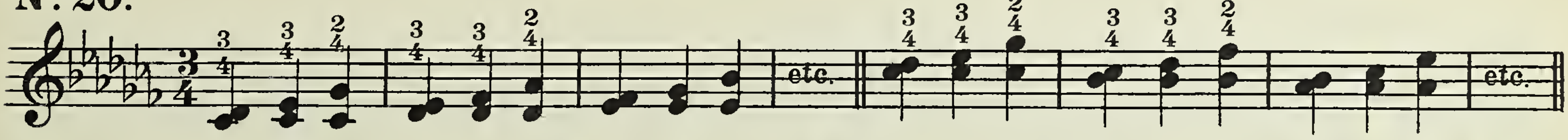

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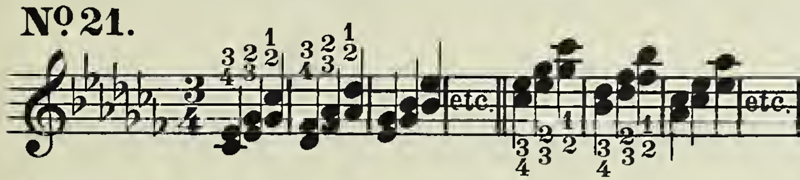

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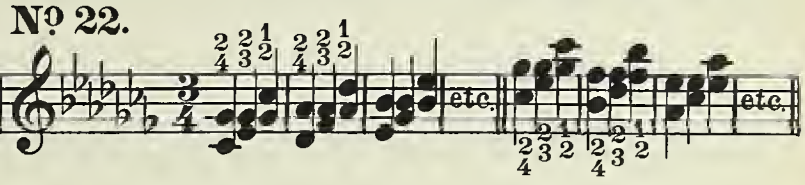

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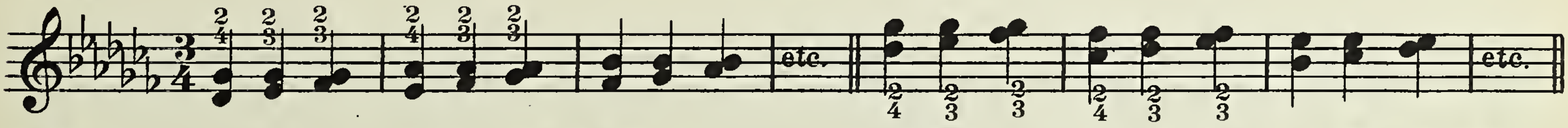

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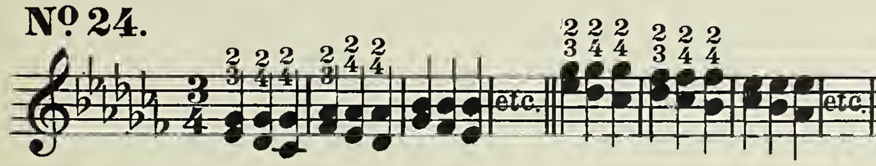

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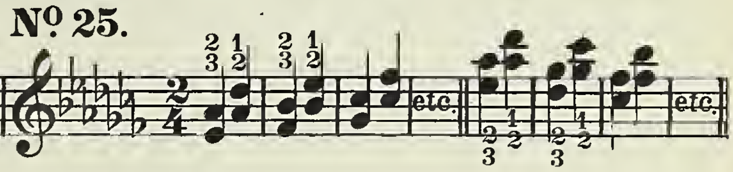

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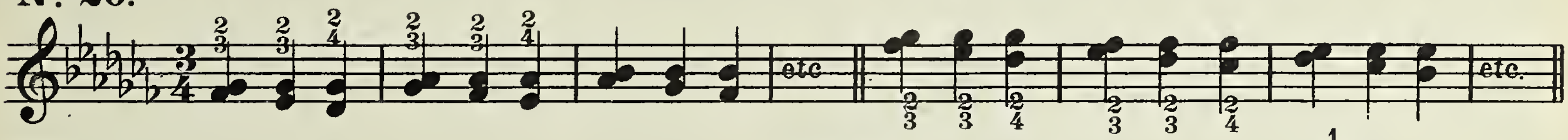

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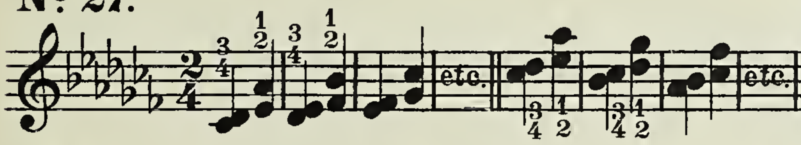

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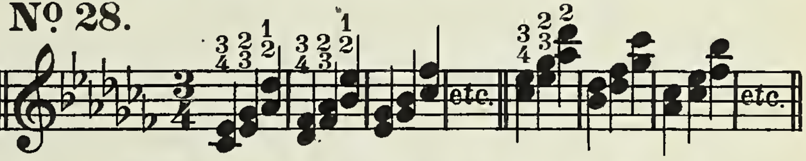

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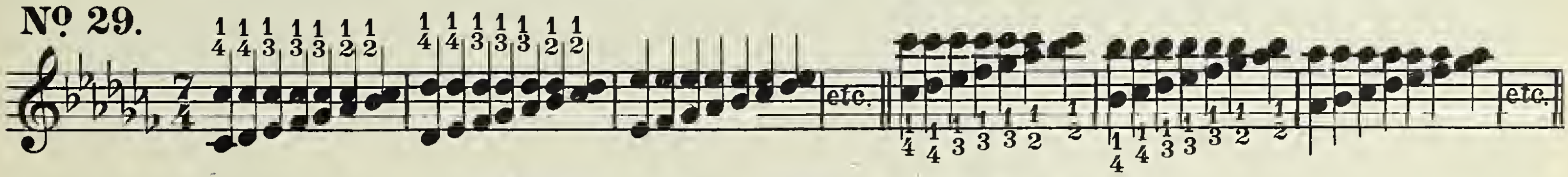

Double-Note Exercises for Both Hands.

When double-notes are played with both hands, the lower finger of the left hand plays a trifle sooner than the lower finger of the right hand, therefore the placing of the fingers must be done in the same order.

Apply the rules for position and action of hands and fingers as explained in preceding articles for each hand.

Correct motion of the hands will insure clearness of tone and artistry.

Keep Correct Position.

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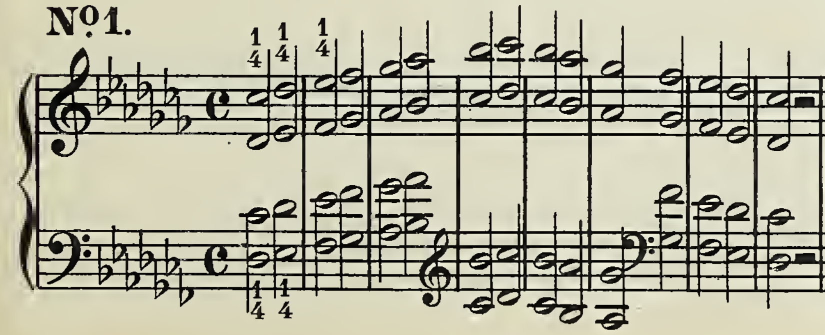

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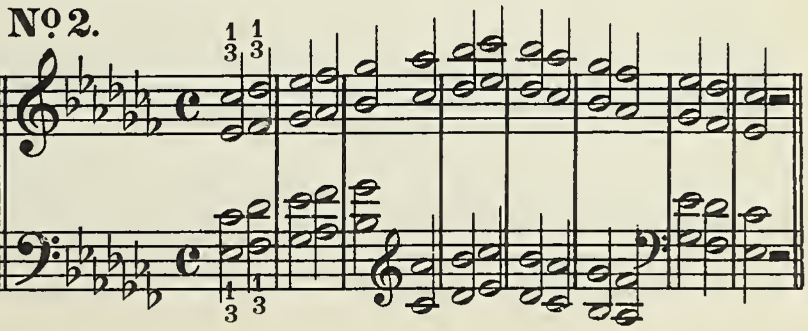

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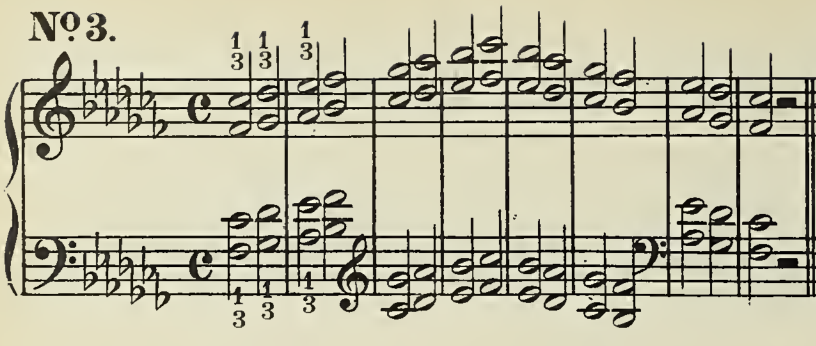

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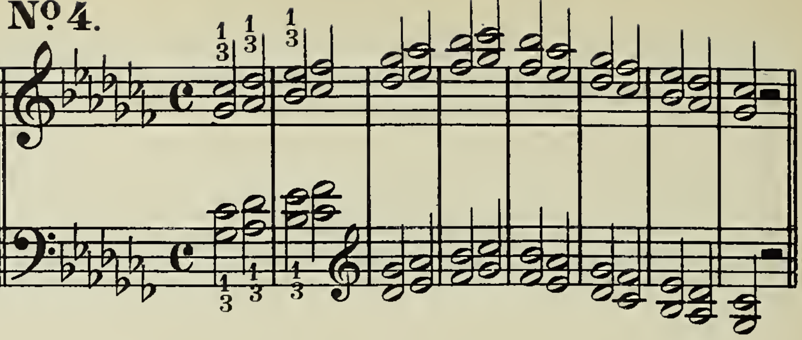

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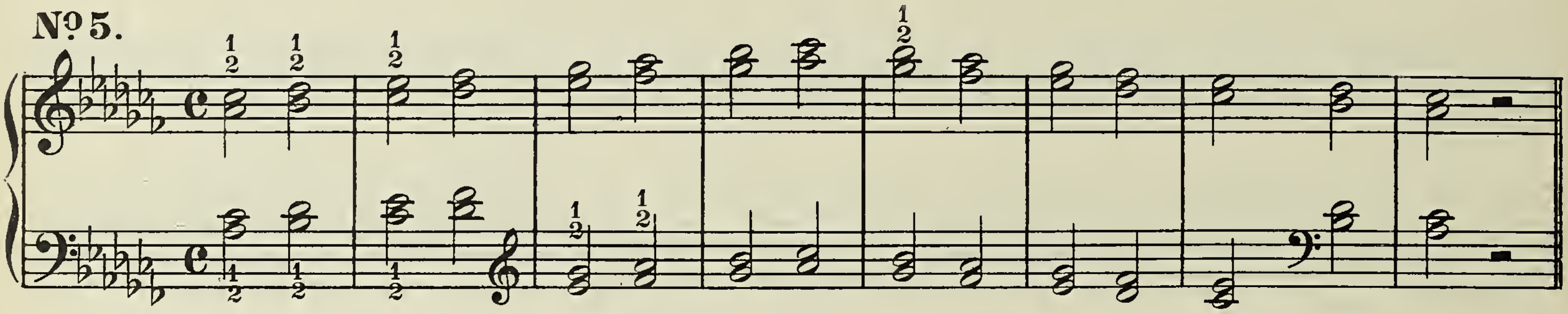

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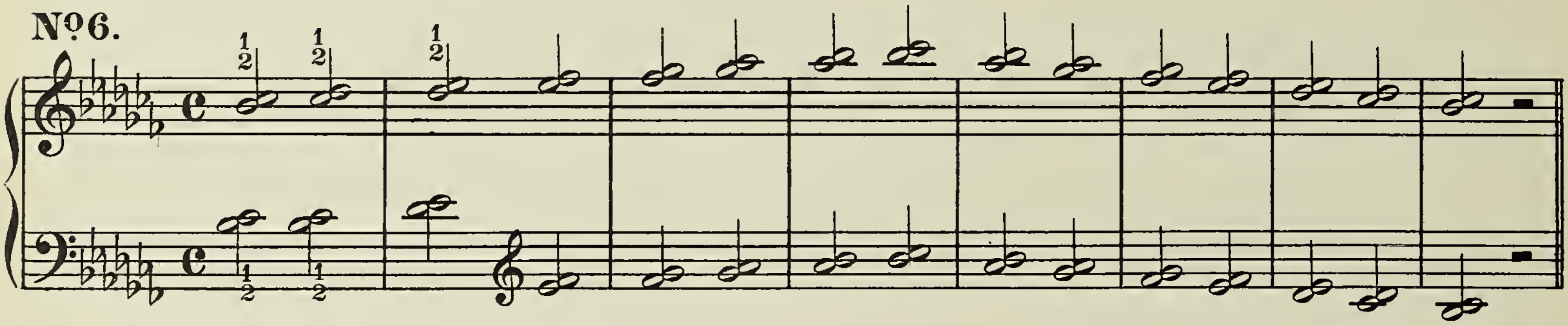

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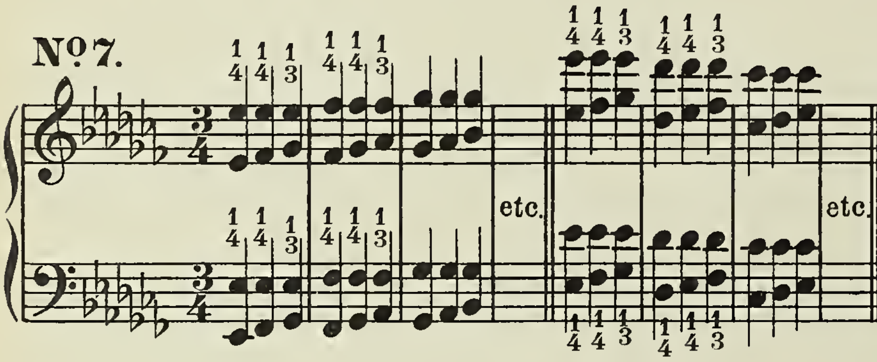

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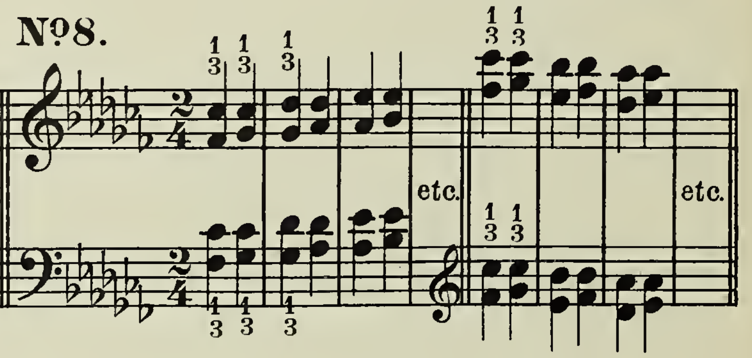

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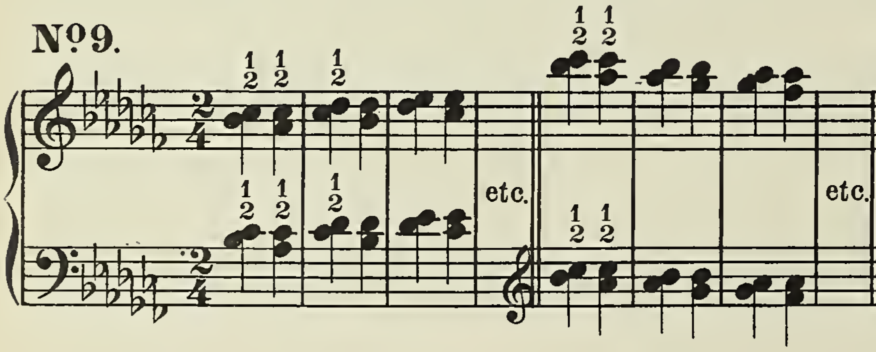

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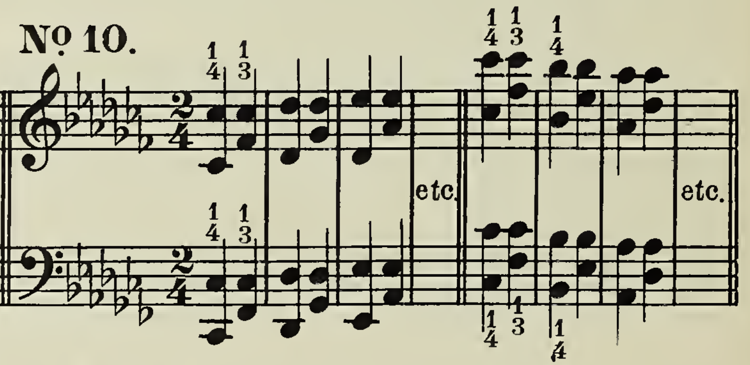

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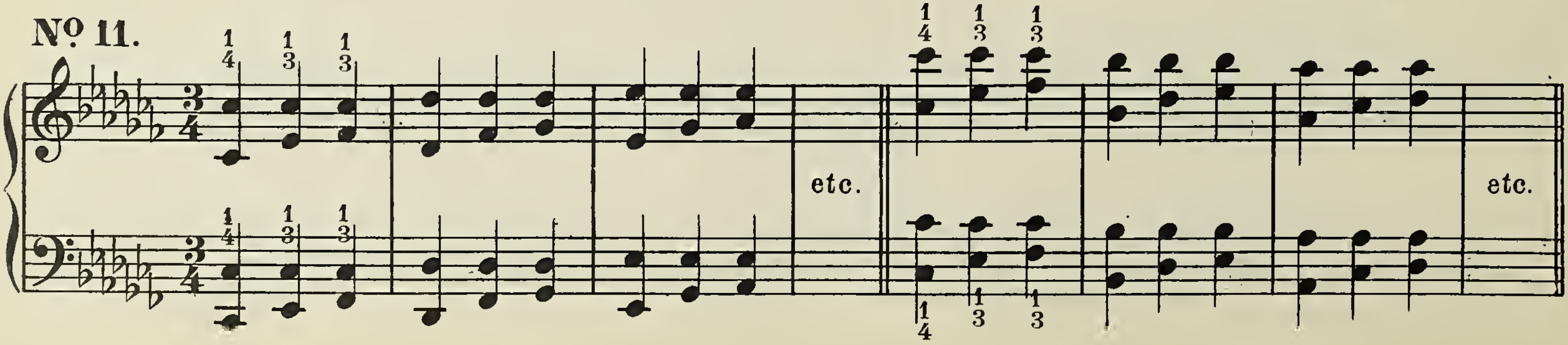

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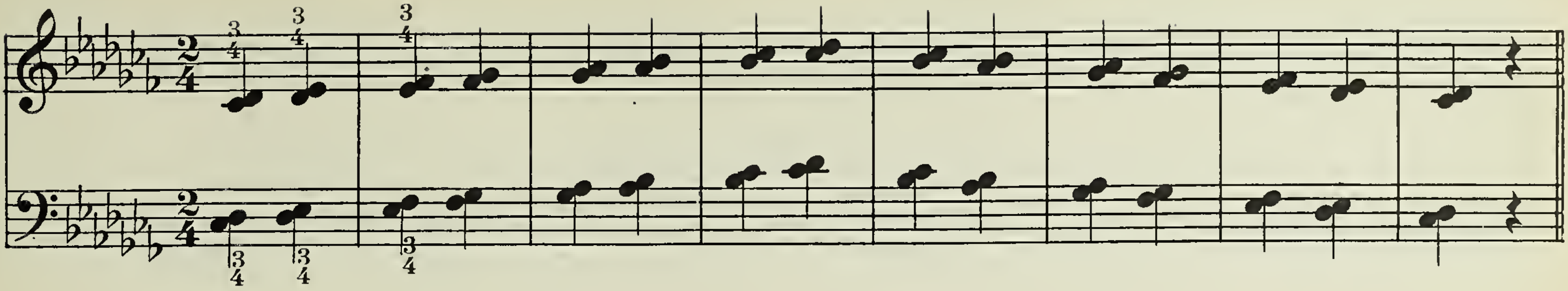

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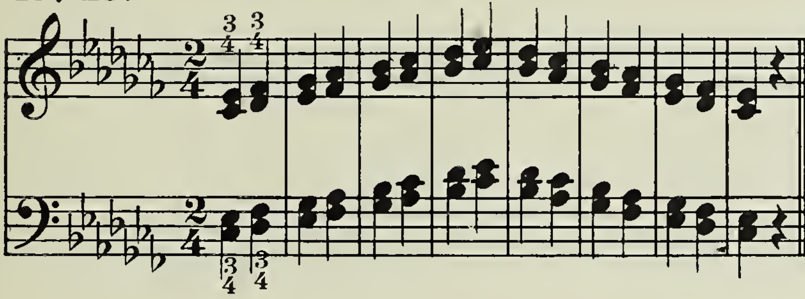

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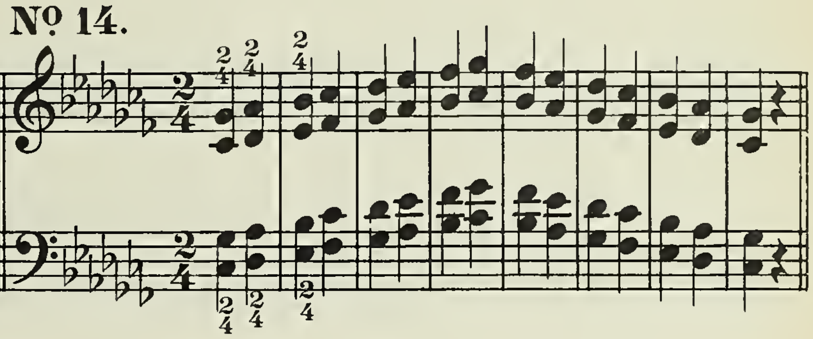

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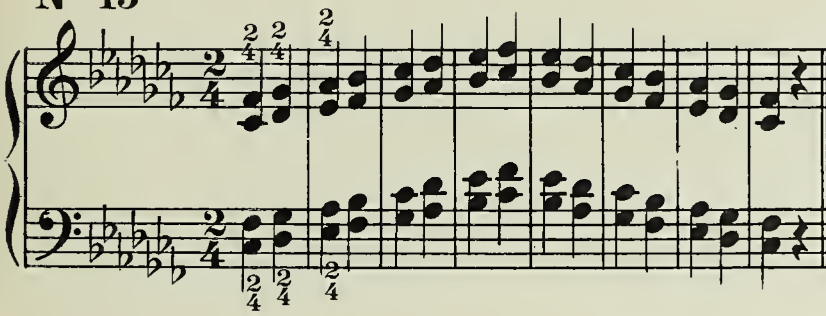

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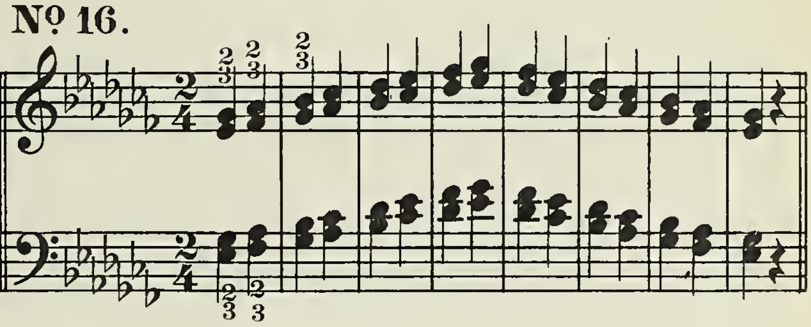

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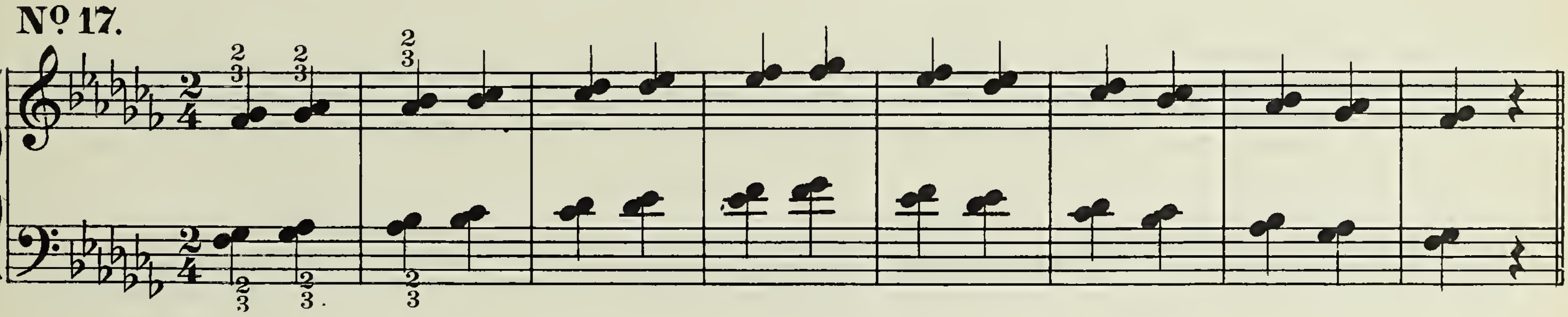

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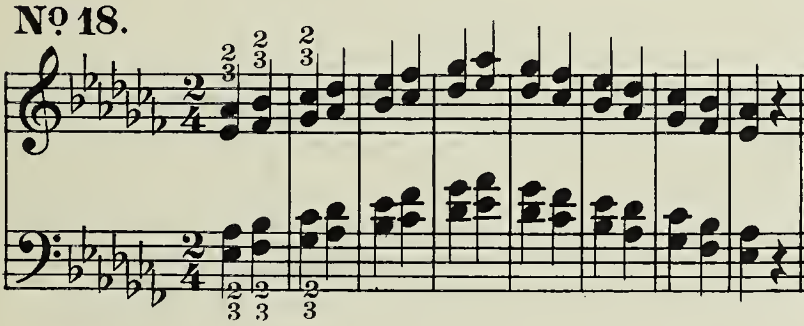

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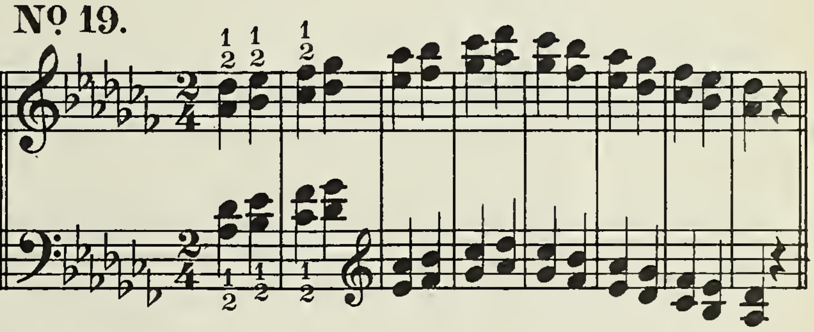

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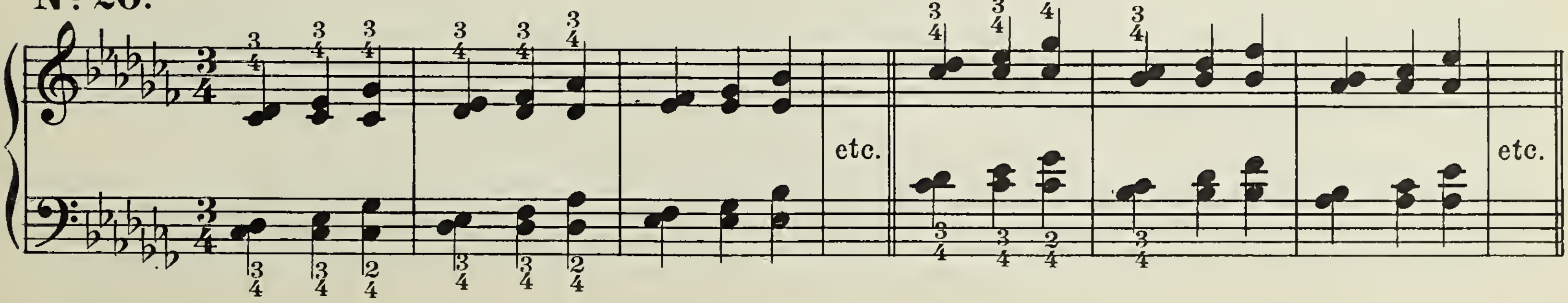

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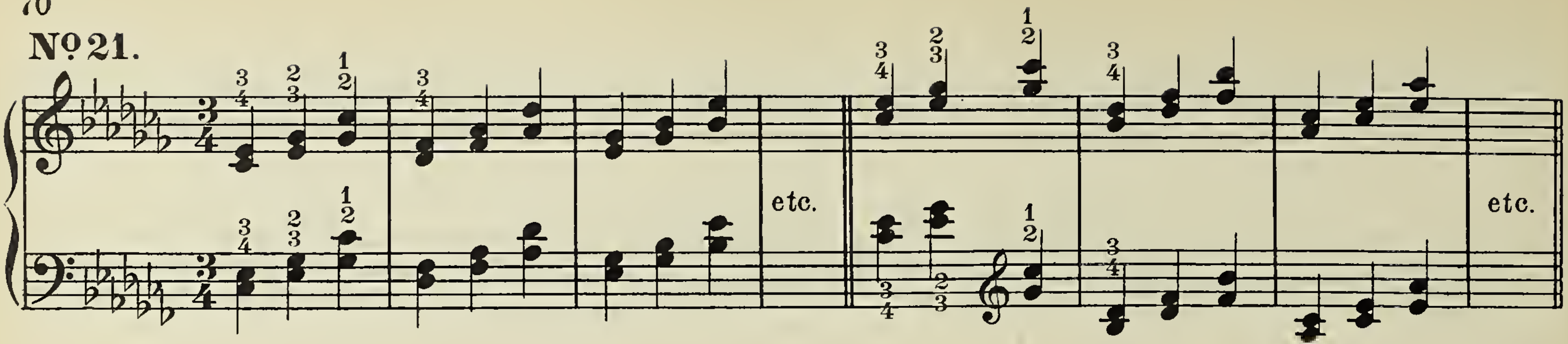

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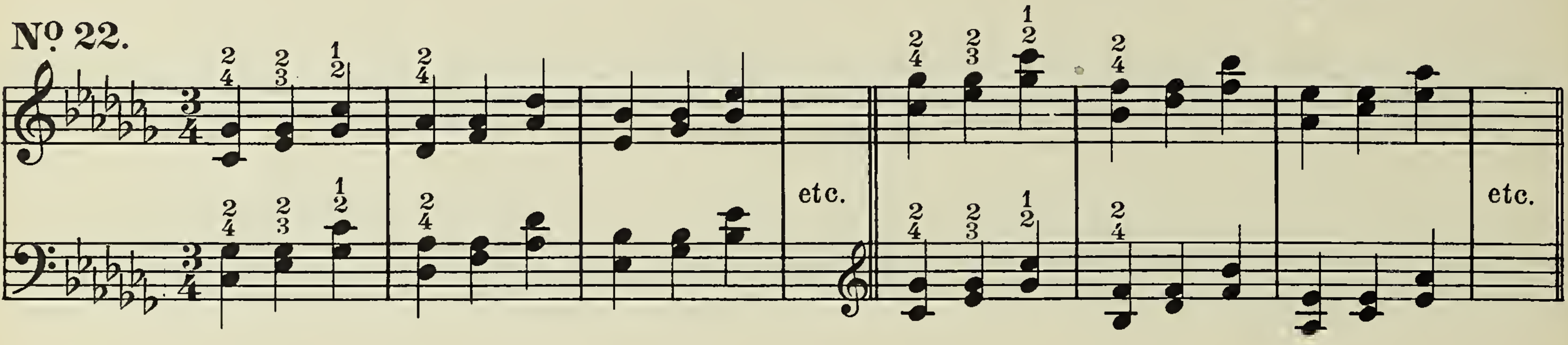

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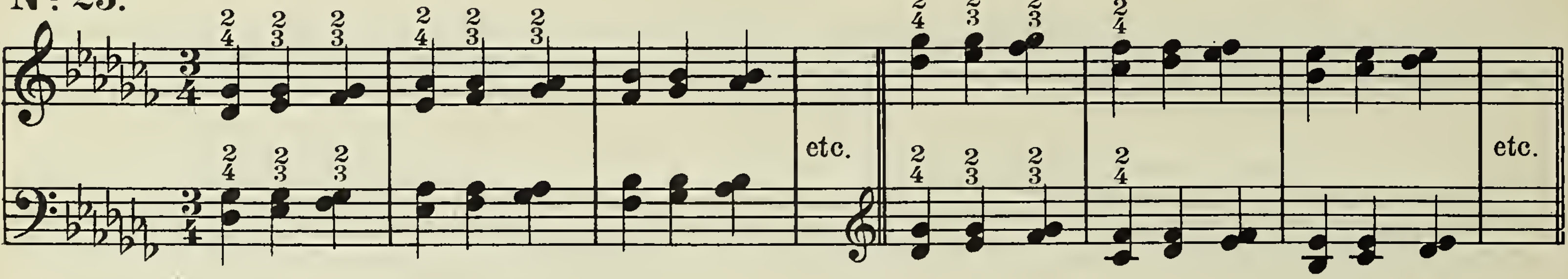

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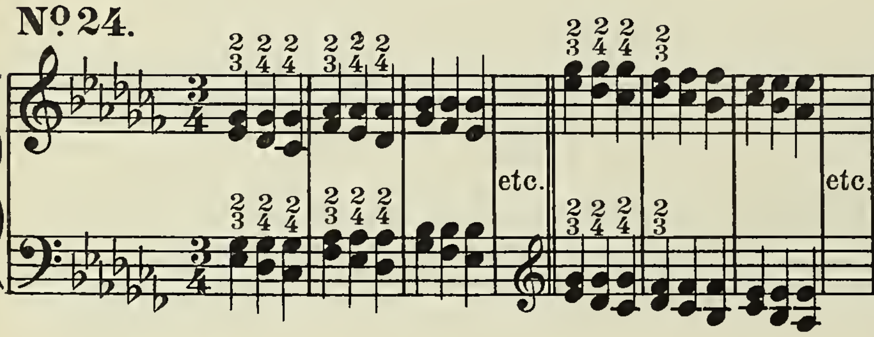

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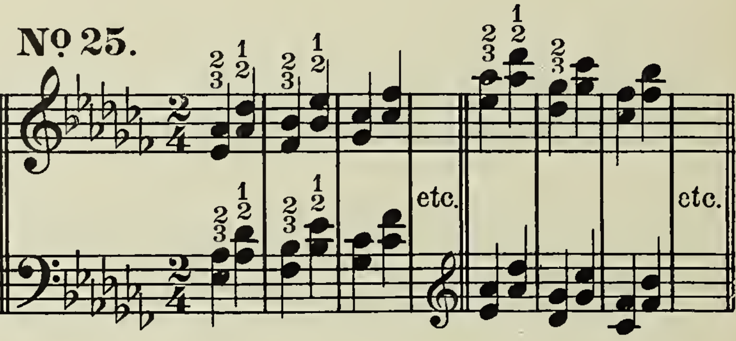

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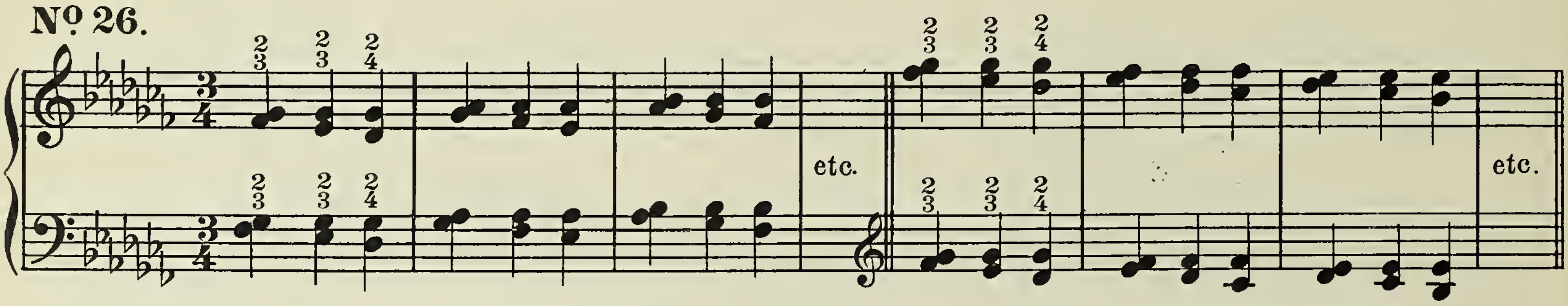

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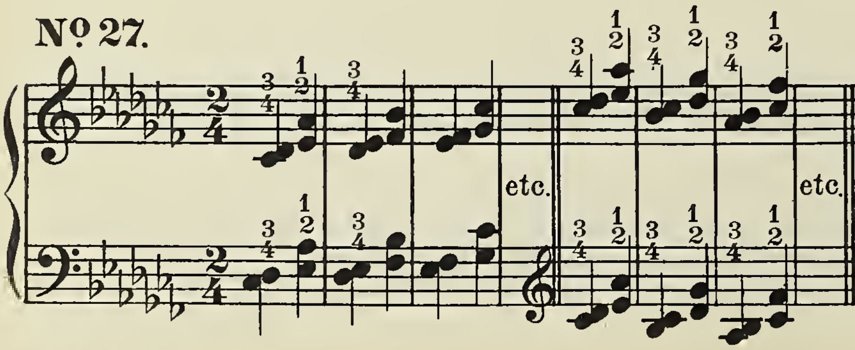

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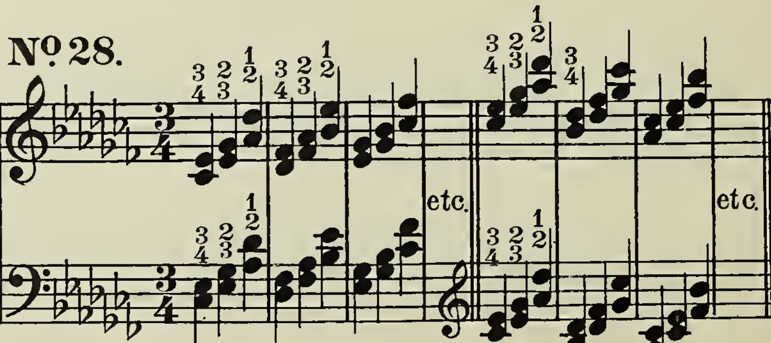

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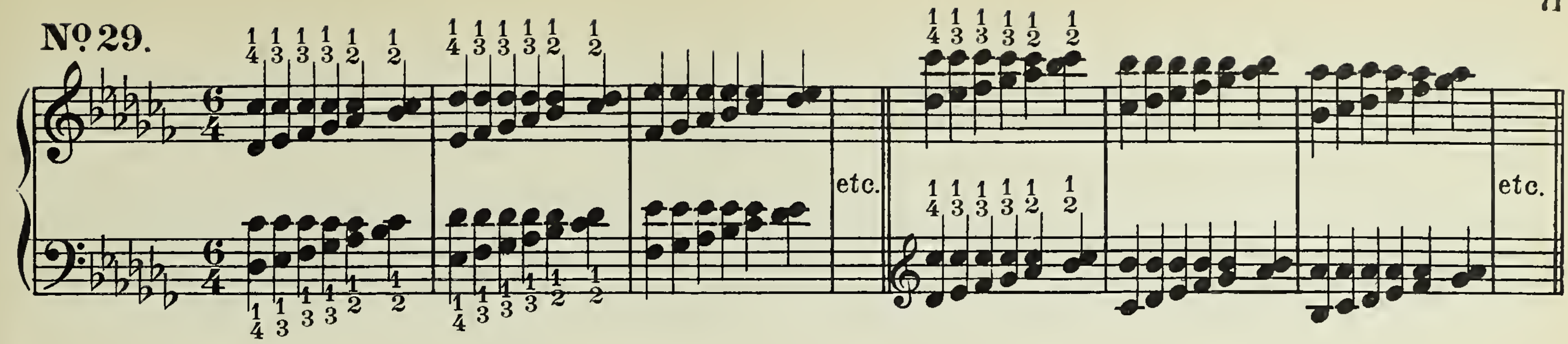

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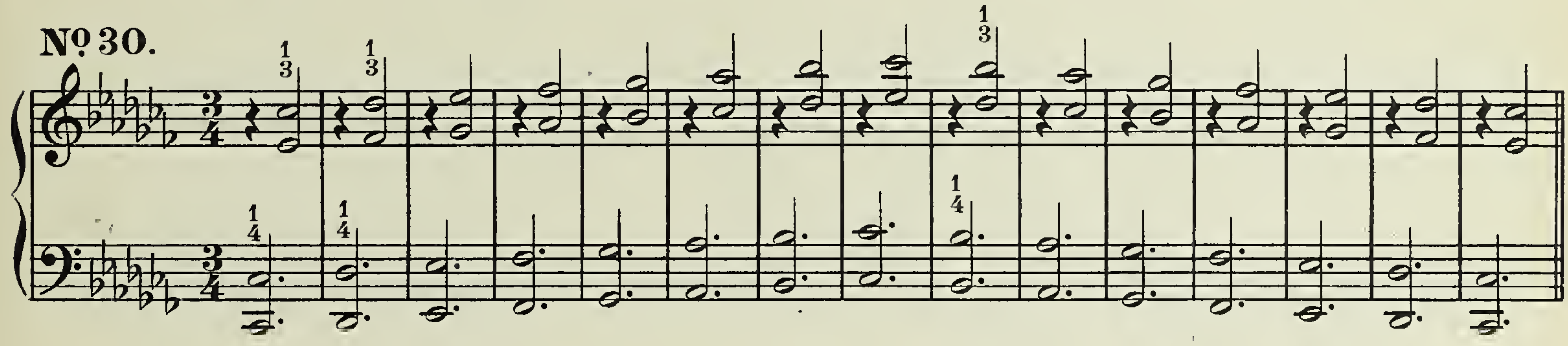

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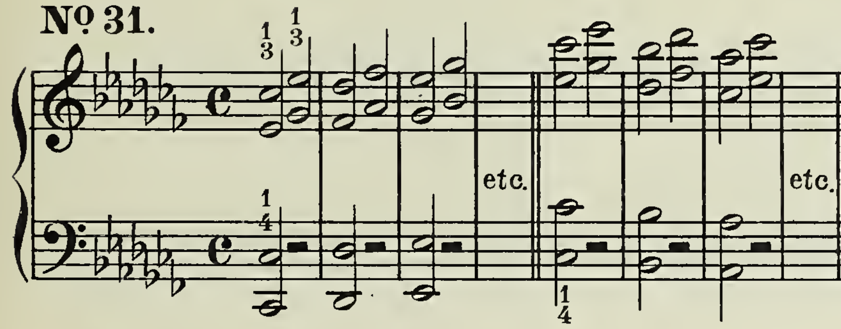

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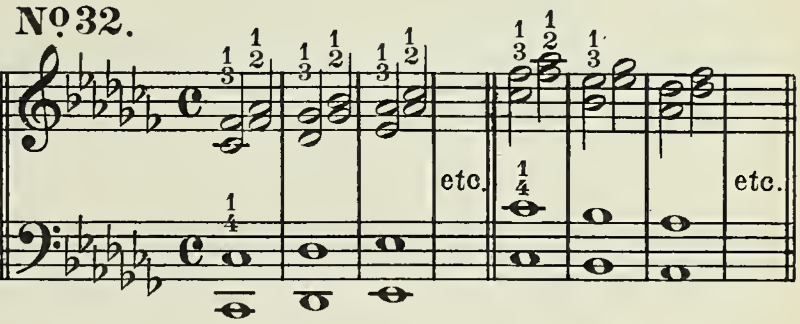

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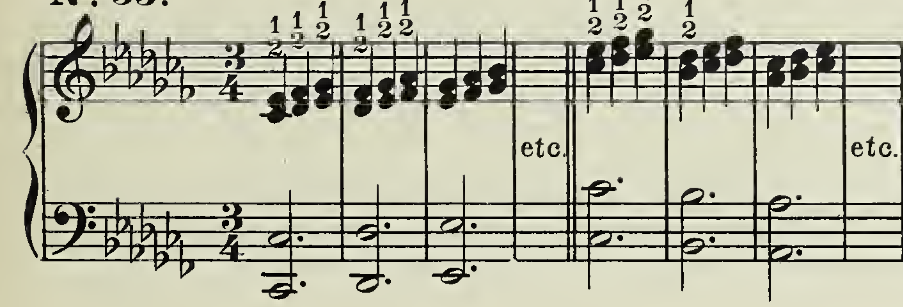

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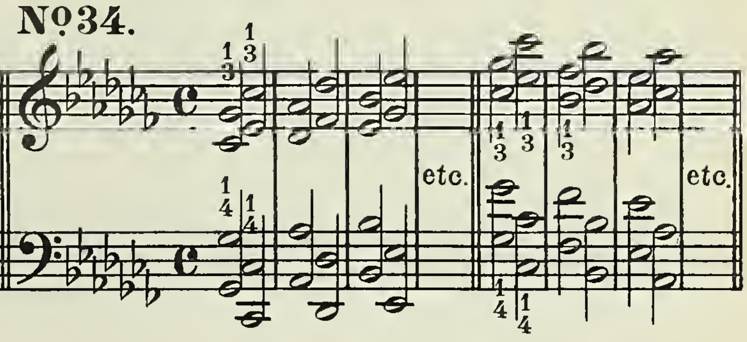

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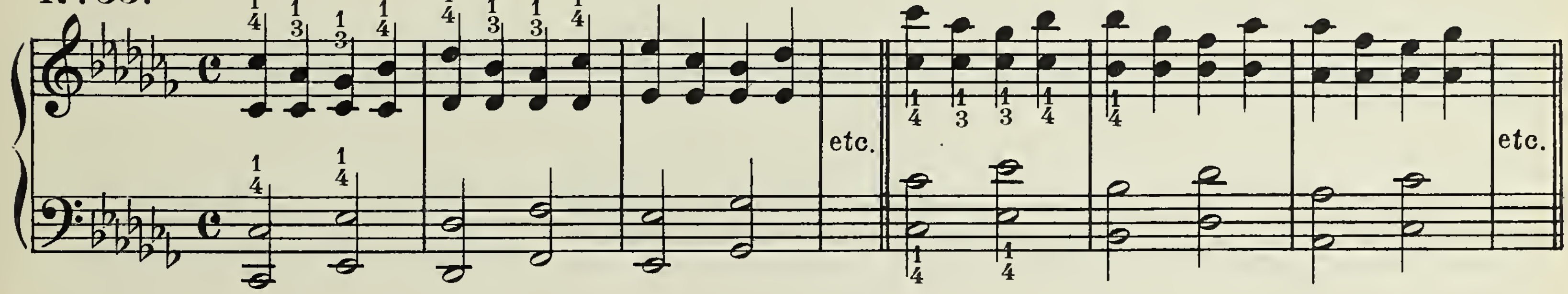

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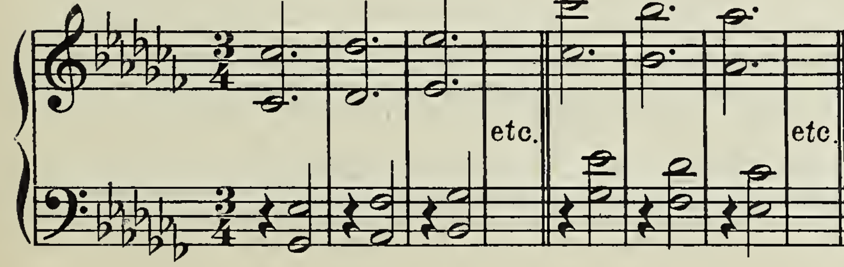

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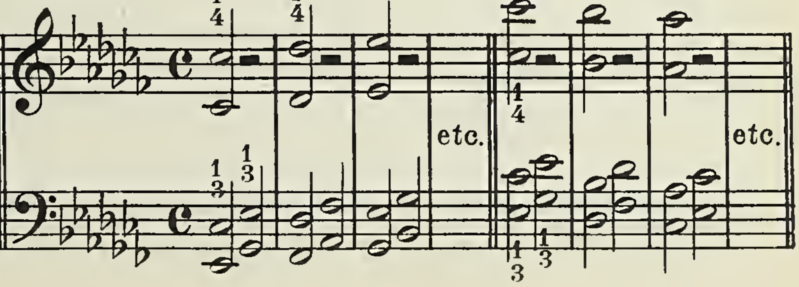

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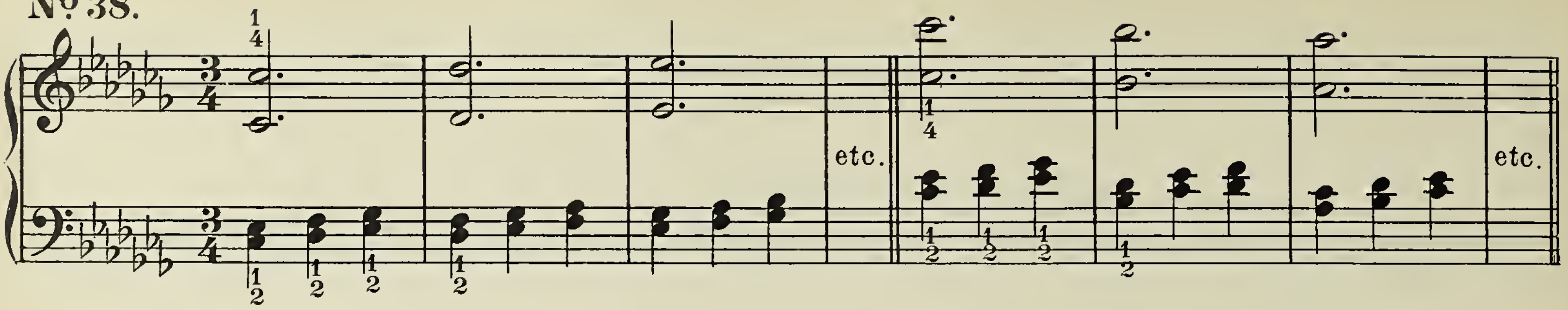

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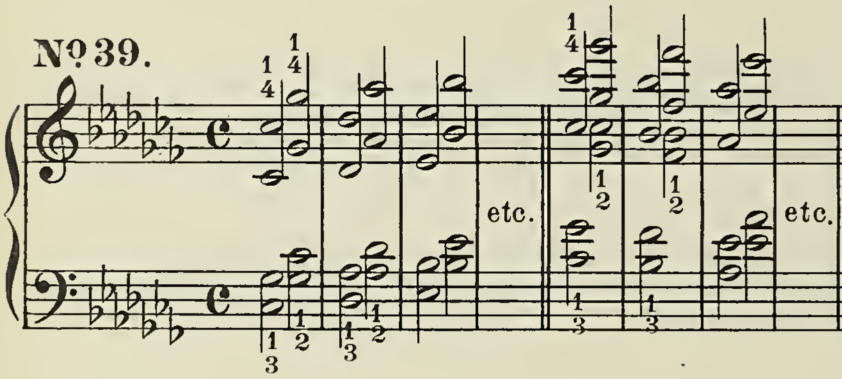

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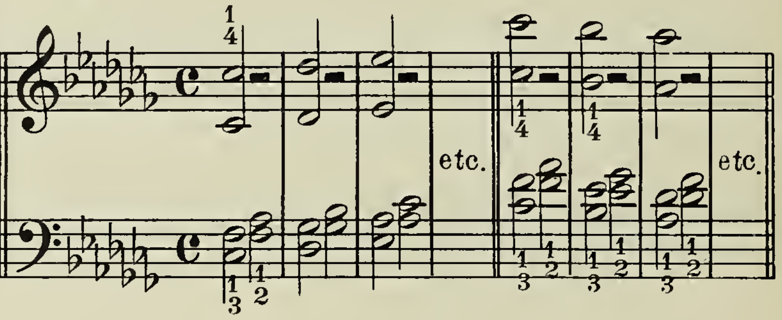

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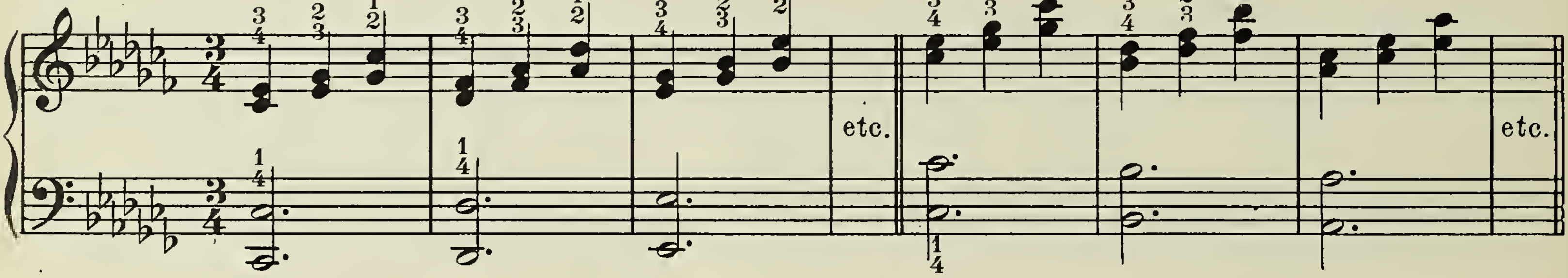

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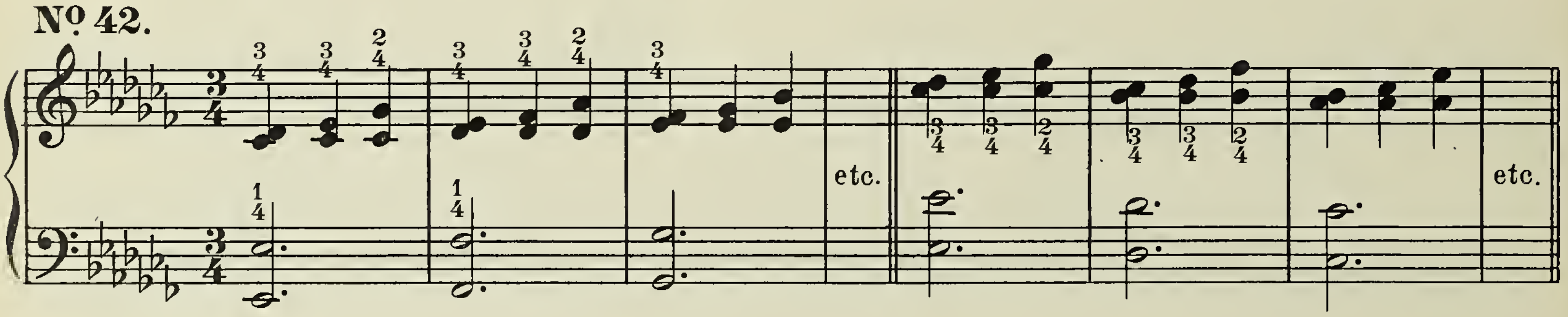

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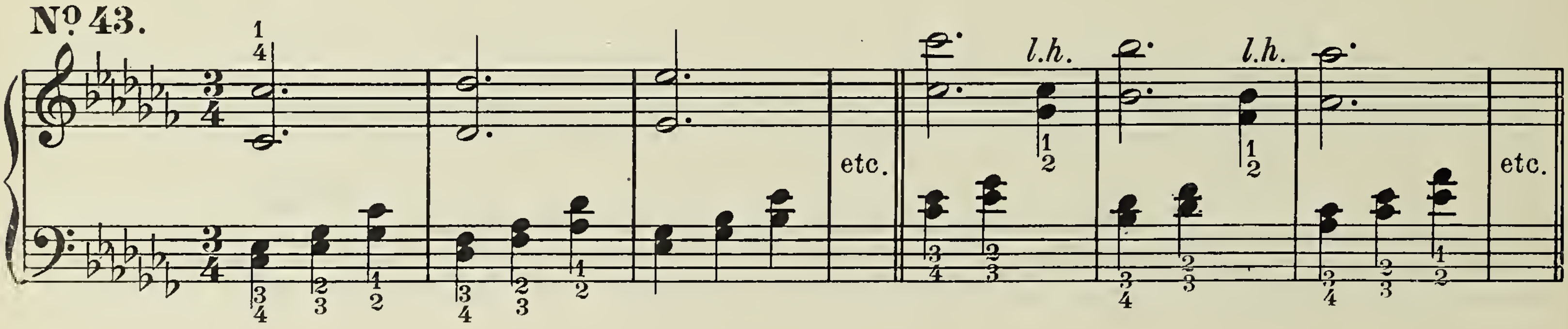

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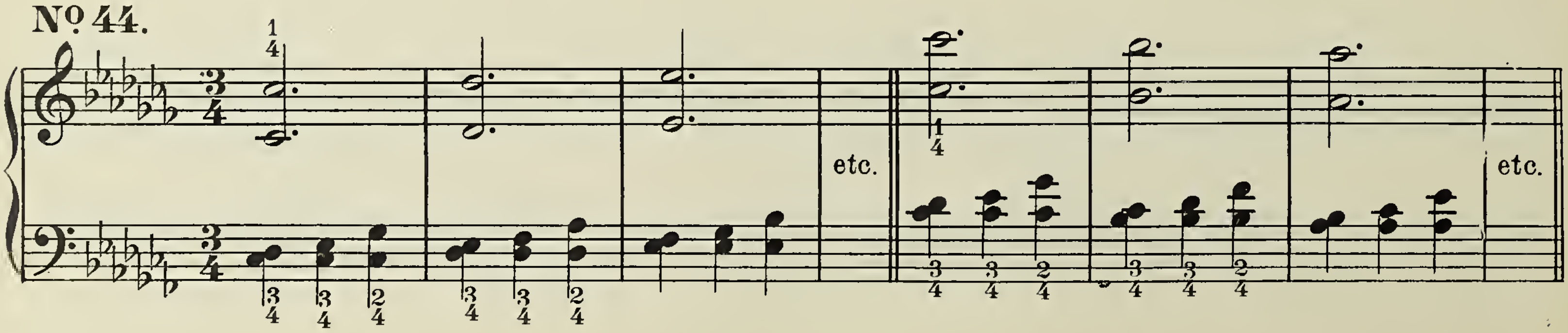
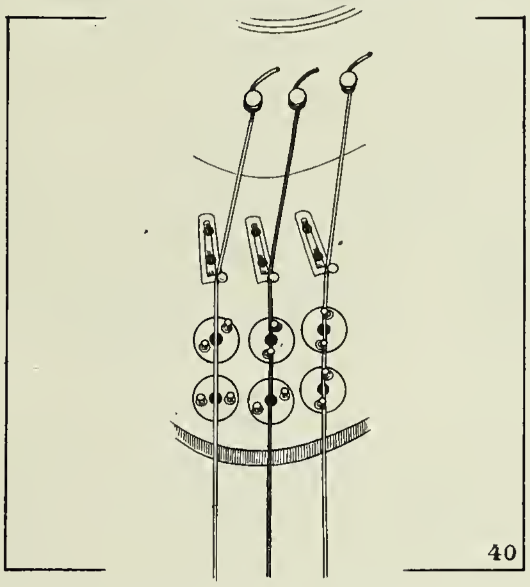


Pedals and Their Use.

No use has been made of the pedals in preceding exercises. The perfected invention of the seven pedals gives the harp its glory, possibilities, and adds convenience to the player. When a pedal is stepped on into its first groove, all of the same notes (octave apart) raise one-half a tone. The second groove, or step, will raise each note a second half-tone. Since each pedal controls all octaves and can be placed and left in naturals or sharps, each major and harmonic minor scale is made by setting the pedals for the desired scale. Thus the same fingering may be used in all scales and also in similar chords.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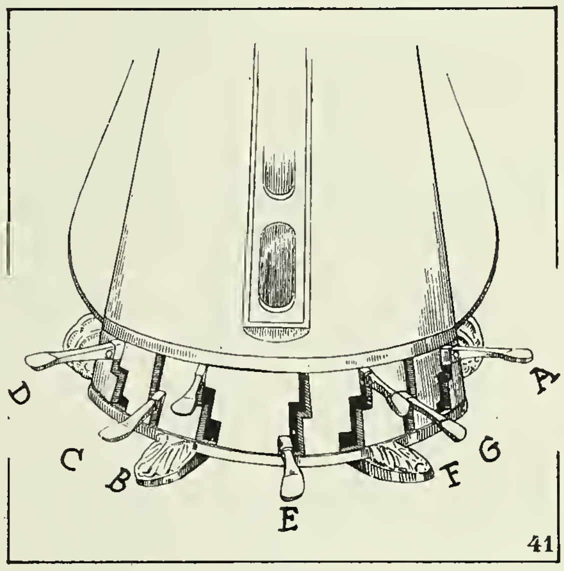

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(1) Do not keep the feet under the chair. (2) Do not place the weight of the leg on the pedal. (3) Do not use two pedals with one foot, but when possible use another string of the same sound.

To use a pedal correctly place the toes on the desired pedal. The heel rests on the floor. Push the pedal with the toes firmly and quickly out from the player. There is a step for each natural and the pedal cannot go farther until the player locks the pedal with a slight movement of the toes toward the harp. Locking the pedal in the Natural, the same is now open and ready to be pushed down again into the second step or Sharp where it can be locked the same way as in Natural. From Sharps or Naturals, the pedals are easily unlocked with an out or side motion of the foot; the spring located under the pedal pushes the pedal back. To avoid buzzing, the player should decide in advance the best time for changing or using the pedals. Whenever possible use the pedal at the same time that a chord or bass note is being played, because any noise that may be made by the pedal is thus covered. For temporary accidentals, the pedal is often not locked but is pushed down and held firmly on its step and then released. Unnecessary locking adds confusion and noise. Knowledge of scales and modulations is an advantage in pedal work.

Example Nº 26. The key of C flat Major has seven flats; all pedals are up and the harp is in its original key. If the key of D flat which has five flats is desired, the F and C pedal are made Naturals thus leaving the harp with only five flats (and two Naturals.)

Example Nº 27. If the key of D major is desired, all pedals are pushed into the first step and the F and C pedals into the second step, thus giving the harp five Naturals and two Sharps.

Preparatory Exercises for Three-Note Chords.

Hands are held in the middle of the strings.- Left hand free.- Right wrist resting.- Elbows high.- Palms parallel with strings.- Fingers are placed as far as opposite of the middle of the nail.

Each finger plays with only two motions, back and forth from the knuckle joints; the thumbs bend in all joints after playing.

Students should think the whole chord as a tone unit and plan the placing of fingers before actually doing so.

Hands leave the strings after each group.

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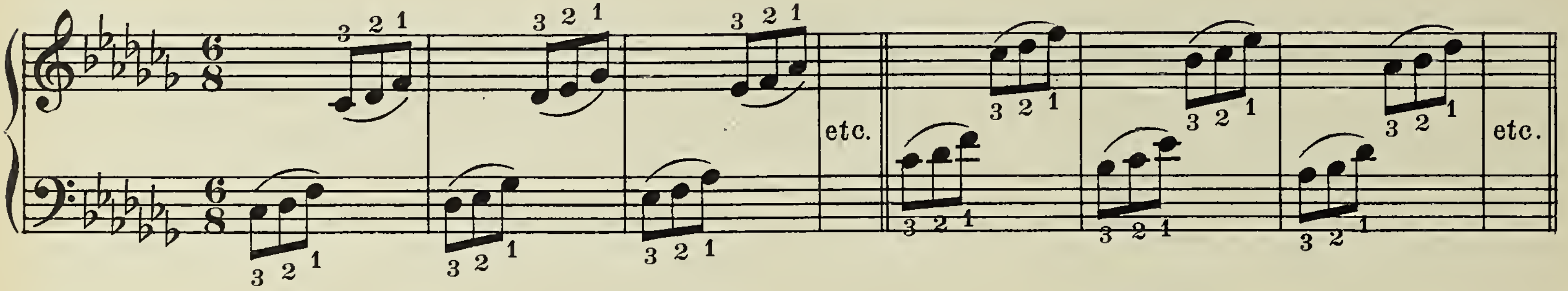

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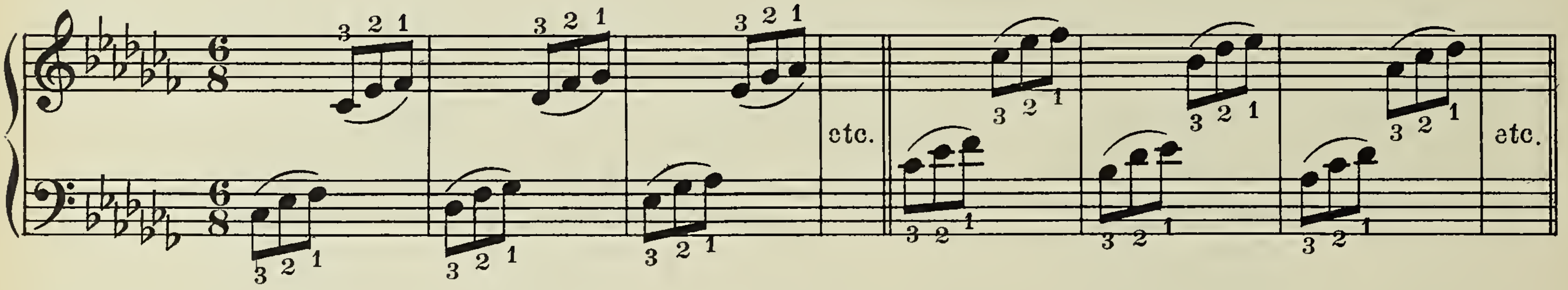

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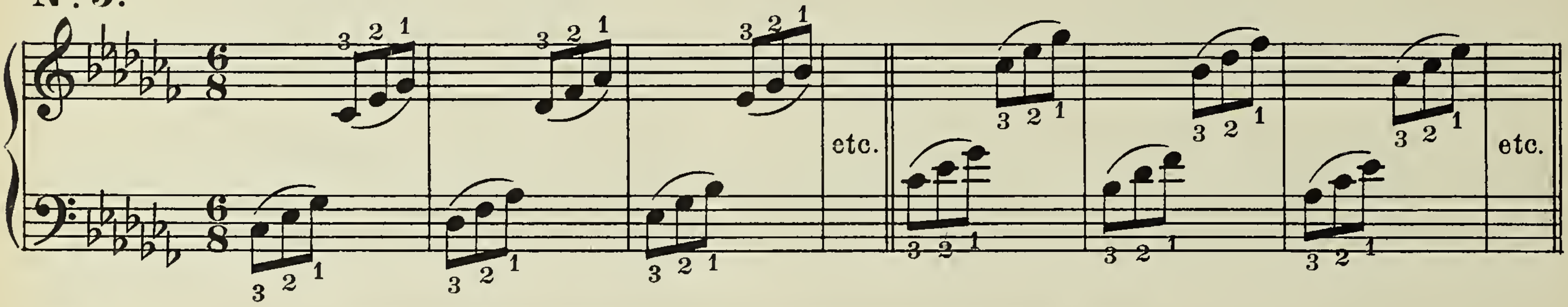

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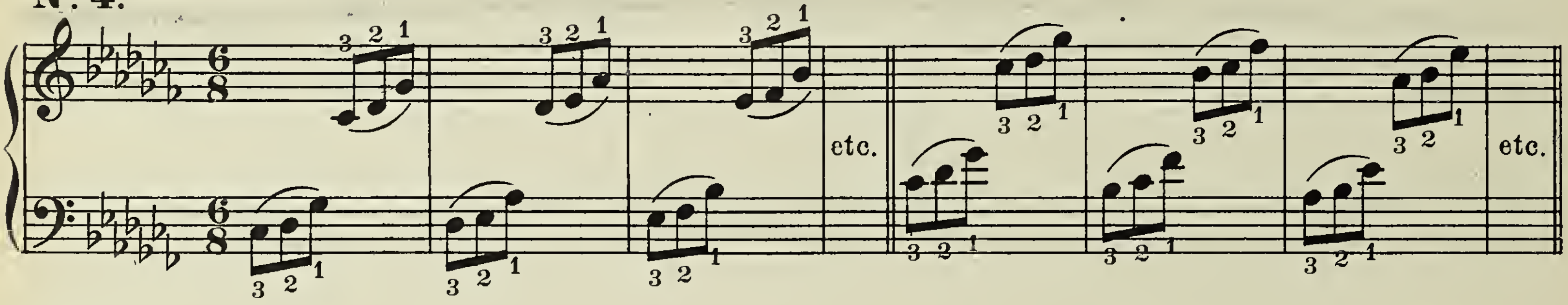

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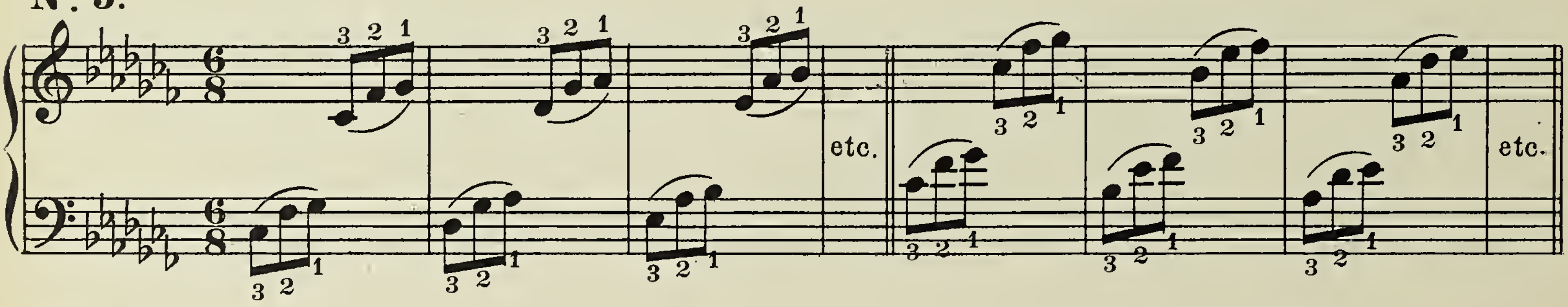

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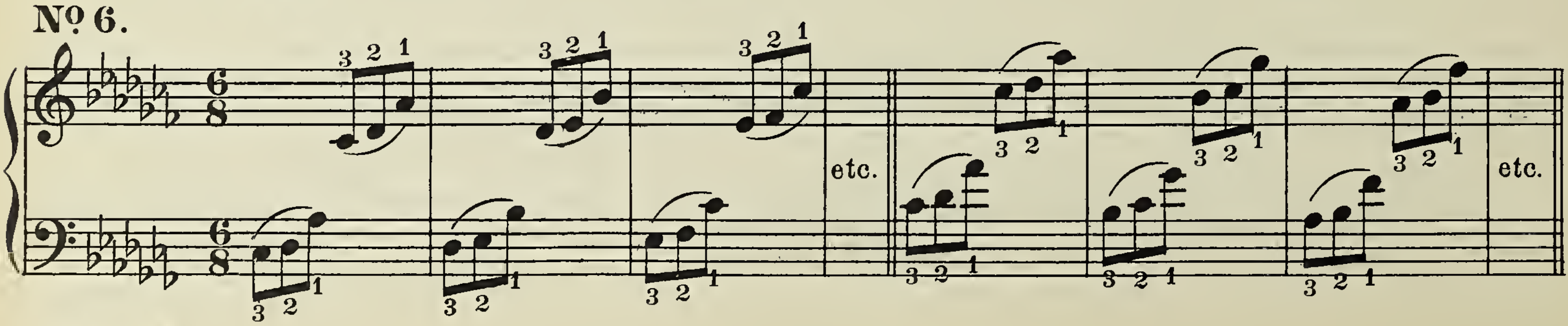

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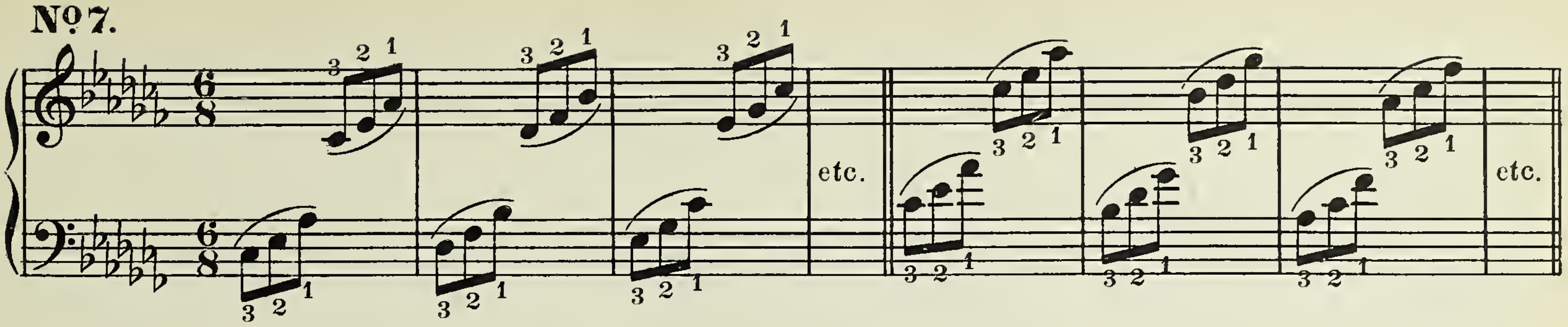

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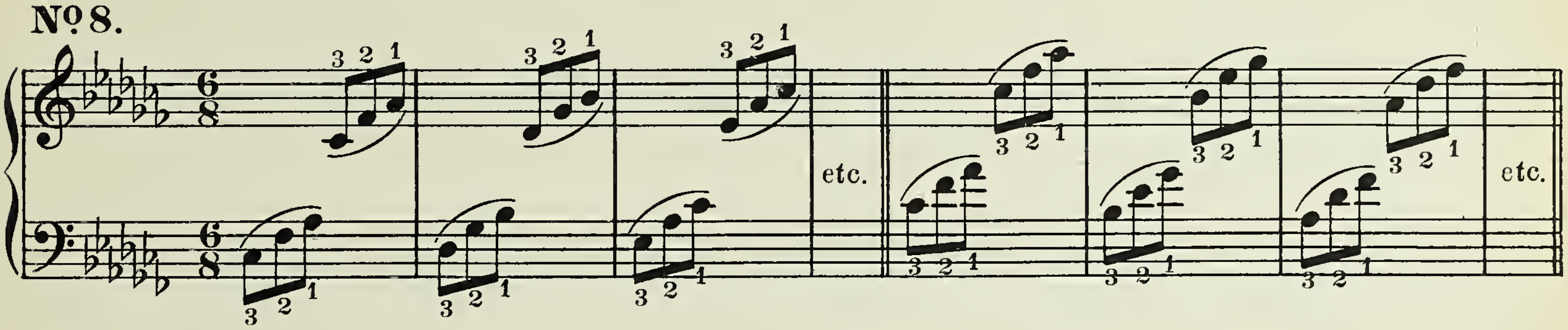

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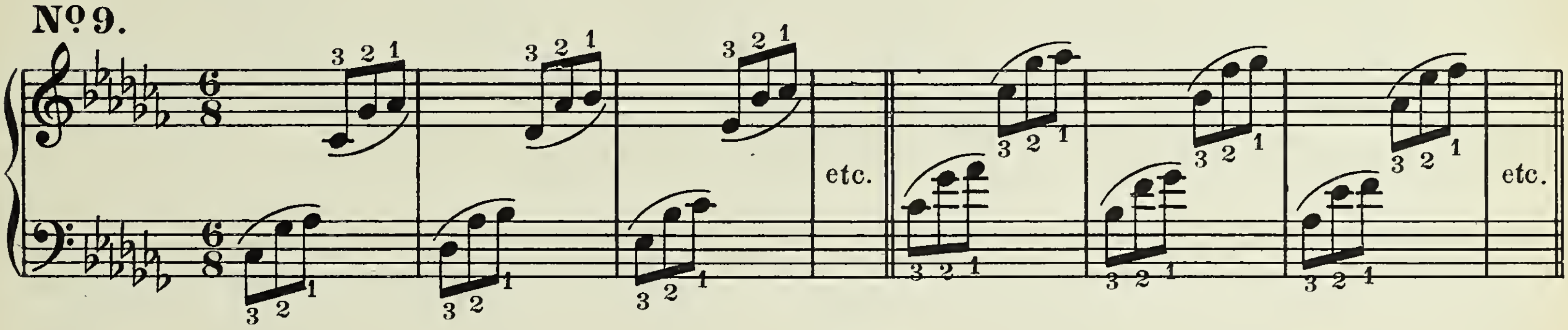

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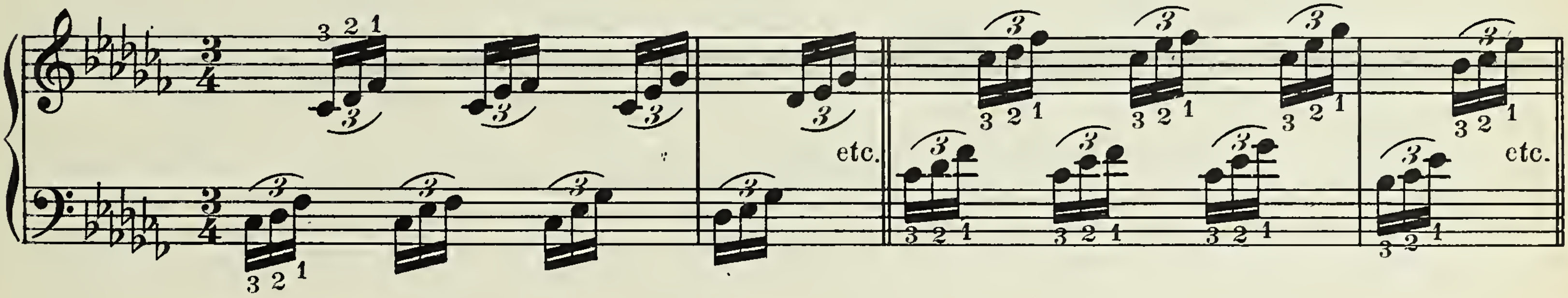

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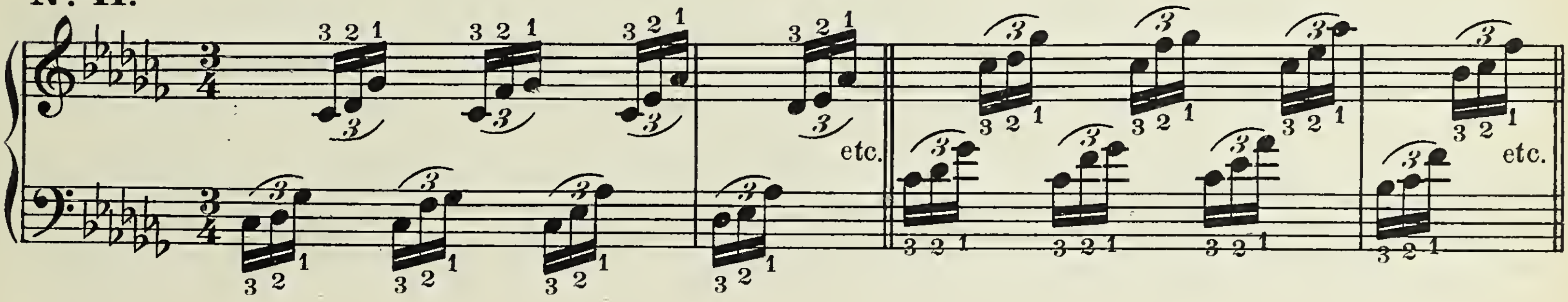

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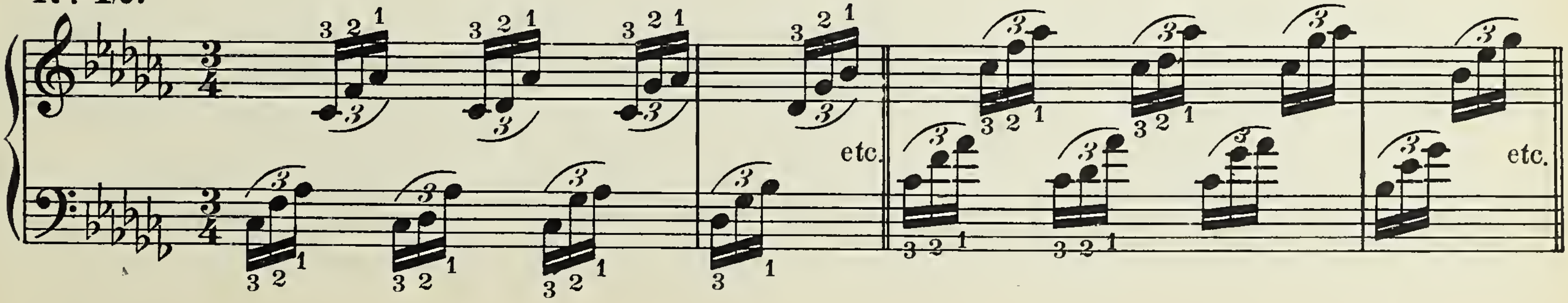
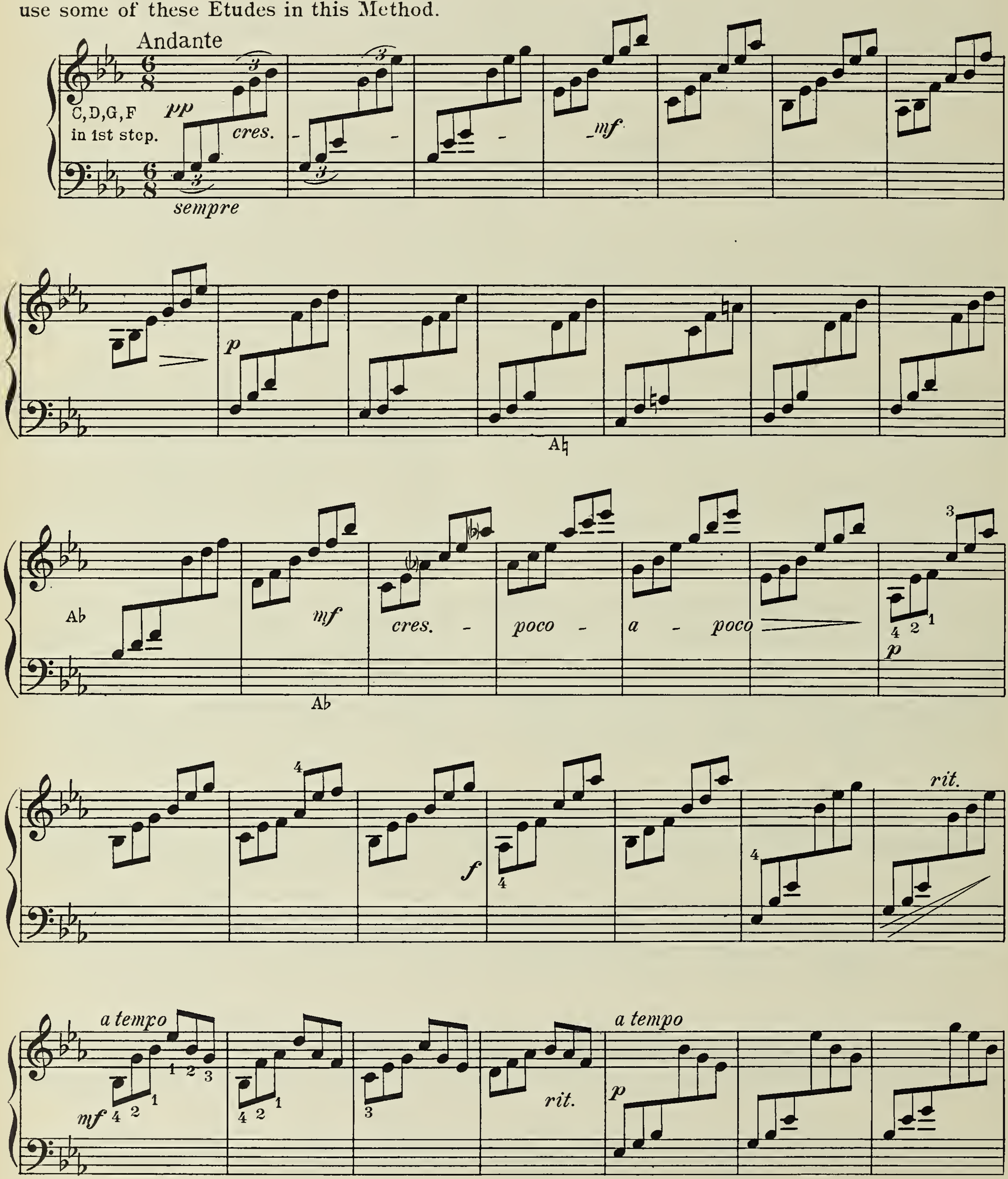
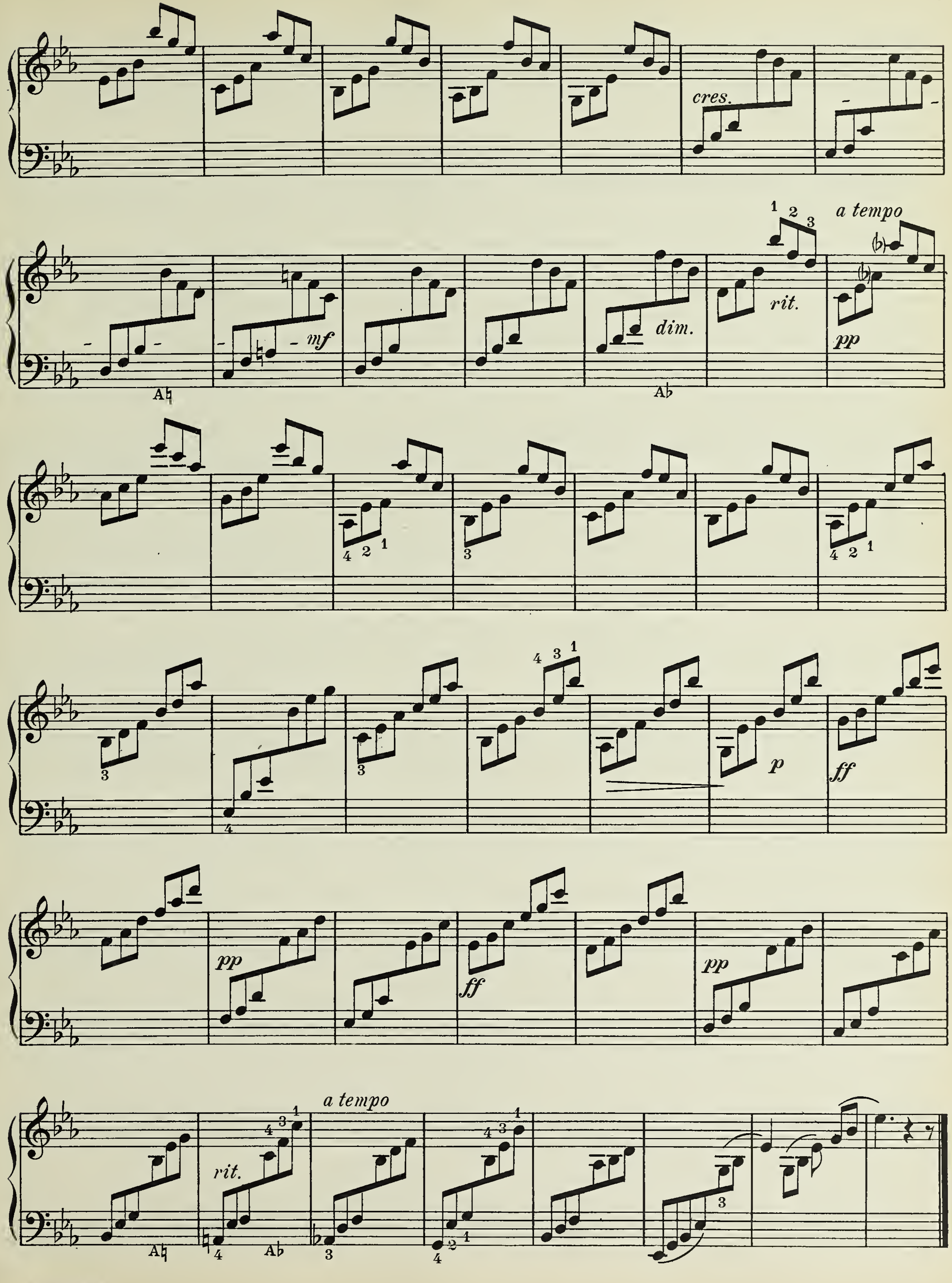


The following is the first Etude written for Harp by Hanus Trneček, Professor of Prague Conservatory (Bohemia) Many compositions by Trneček, transcriptions for Harp solo, trios for Violin, 'Cello and Harp have been published, but his splendid collections of original Etudes are not accessible.

A real love for the harp has been demonstrated by this genius, and with pride I am privileged to use some of these Etudes in this Method.




cres.
a tempo
A♮
mf
dim.
A♭
rit.
pp
p
ff
pp
ff
pp
rit.
A♮
A♭
a tempo

Three-Note Chords for the Left Hand.

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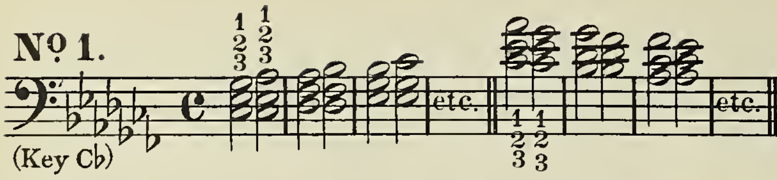

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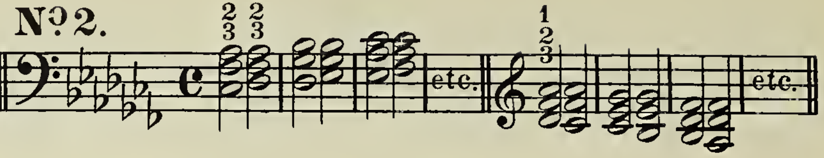

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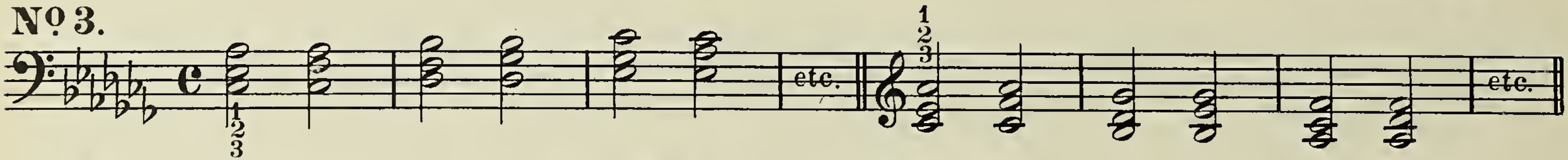

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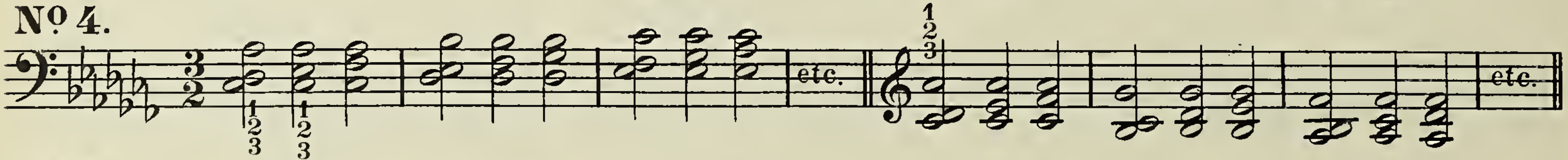

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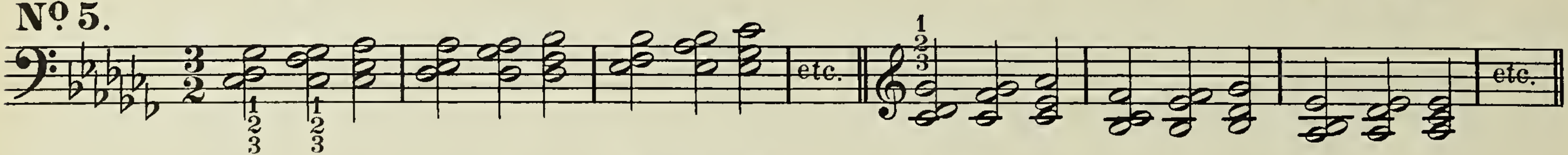

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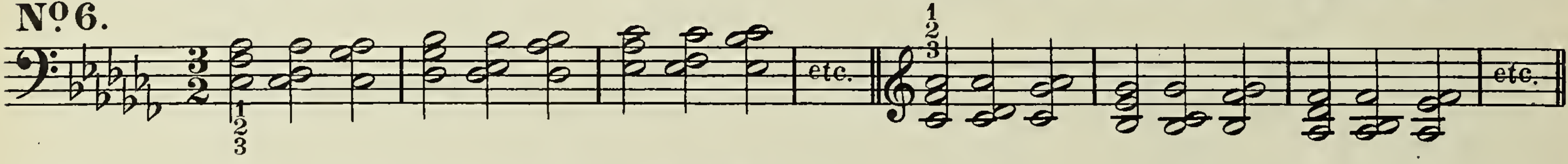

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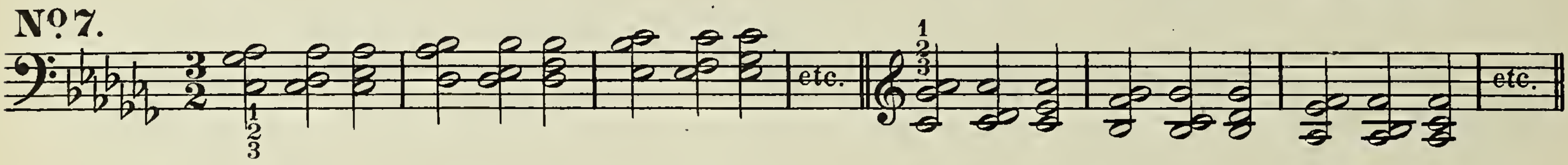

Three-Note Chords for the Right Hand.

The right wrist is rested on the sounding-board but may leave it after each chord is played, so as to play flexibly.

Keep Correct Position

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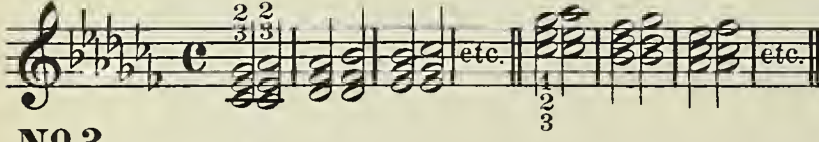

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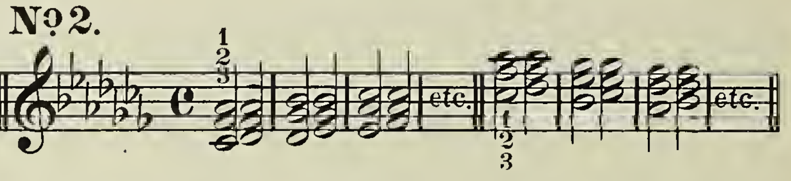

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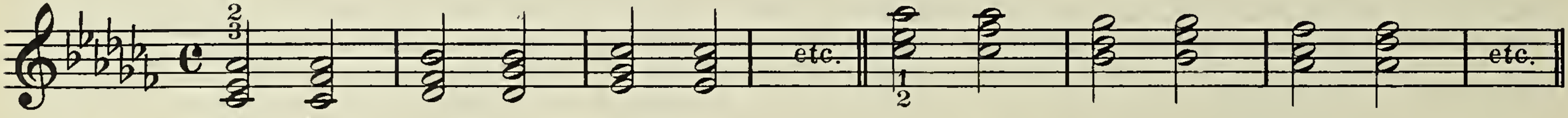

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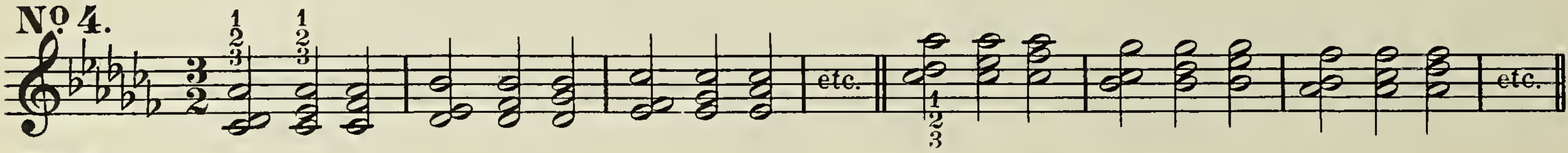

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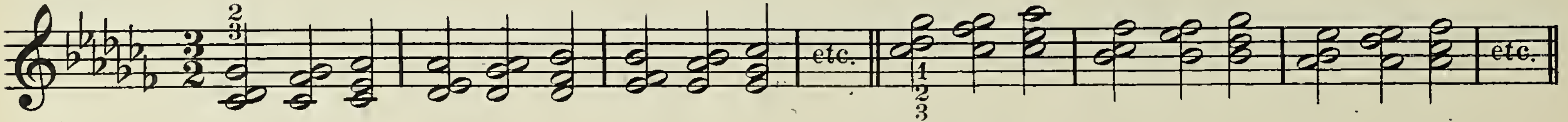

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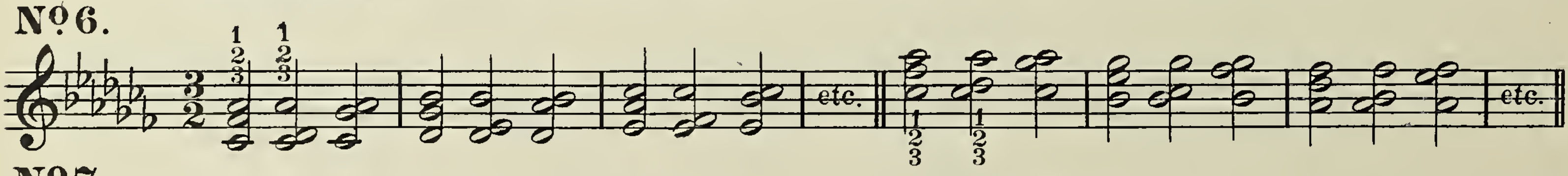

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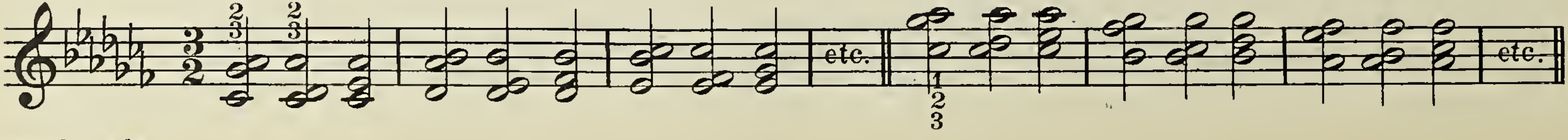


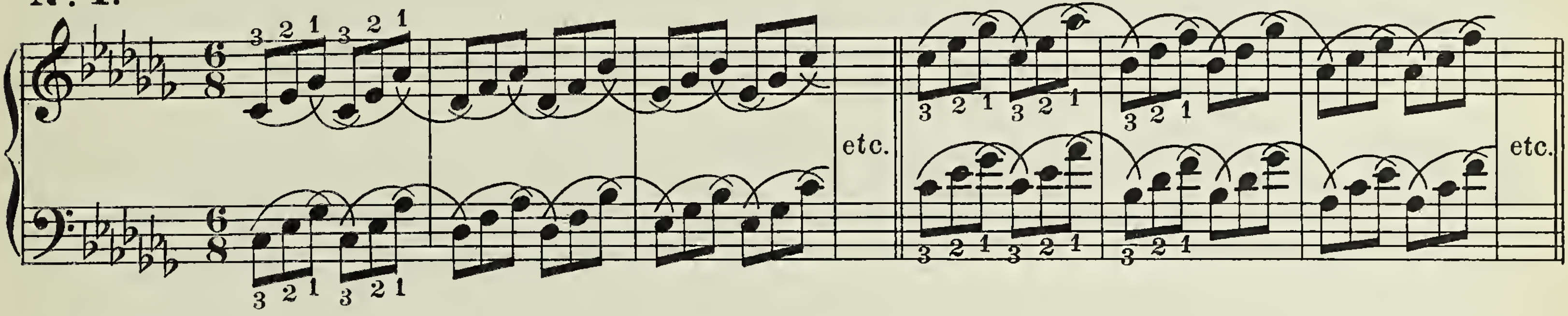
Preparatory Exercises for Three-Note Chords for Both Hands.

Hands are held in the middle of the strings. Left hand free. Right wrist resting. Elbows high. Palms parallel with strings. Fingers are placed as far as opposite of the middle of the nail.

Each finger plays with only two motions, back and forth from the knuckle joints; the thumbs bend in all joints after playing.

In following exercises place the fingers as explained in Example Nº 5.

Nº 1.



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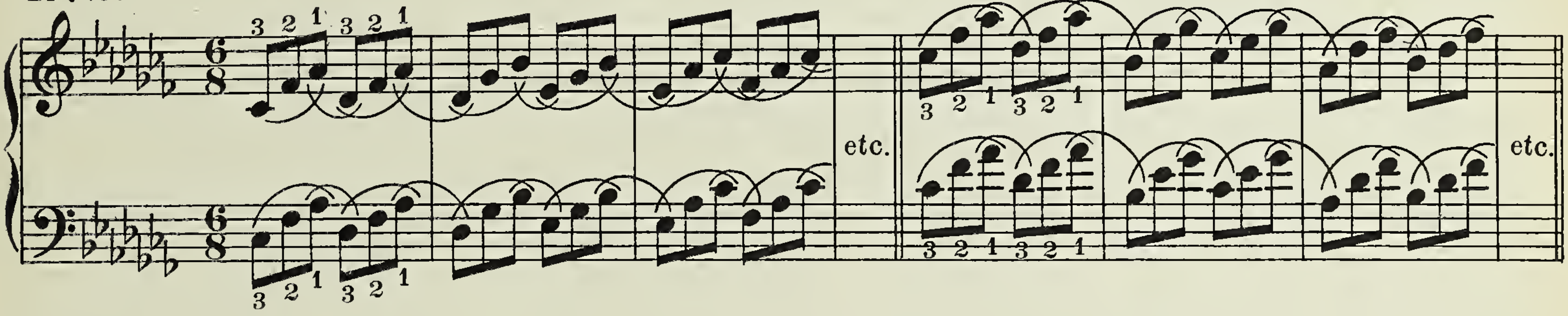

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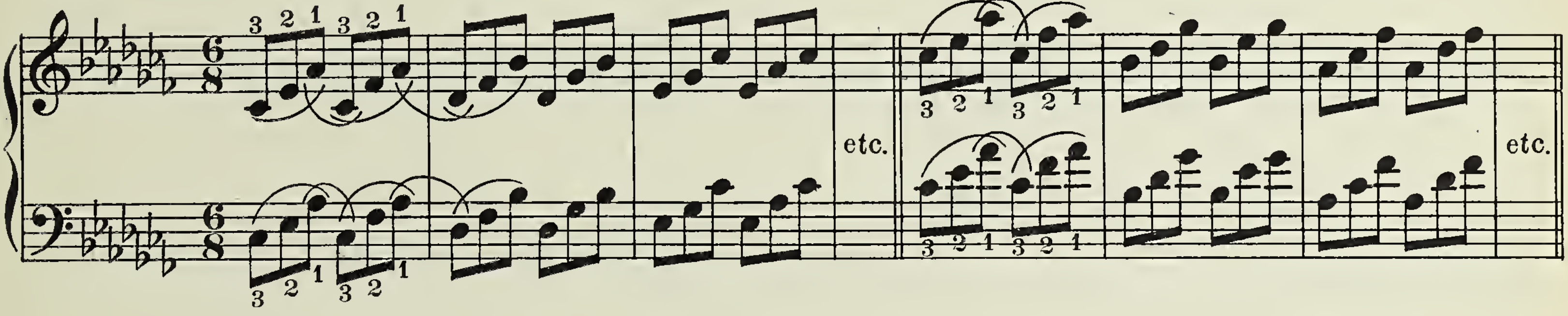

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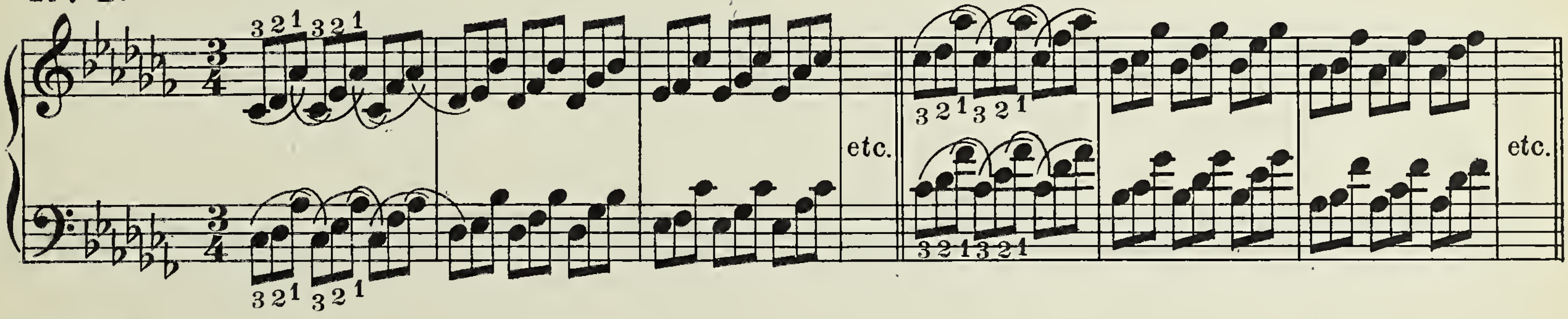

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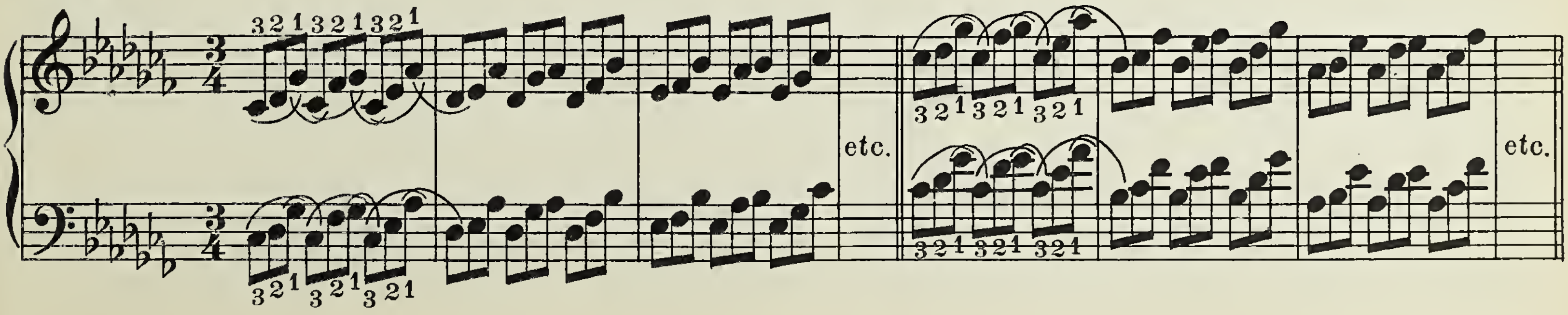

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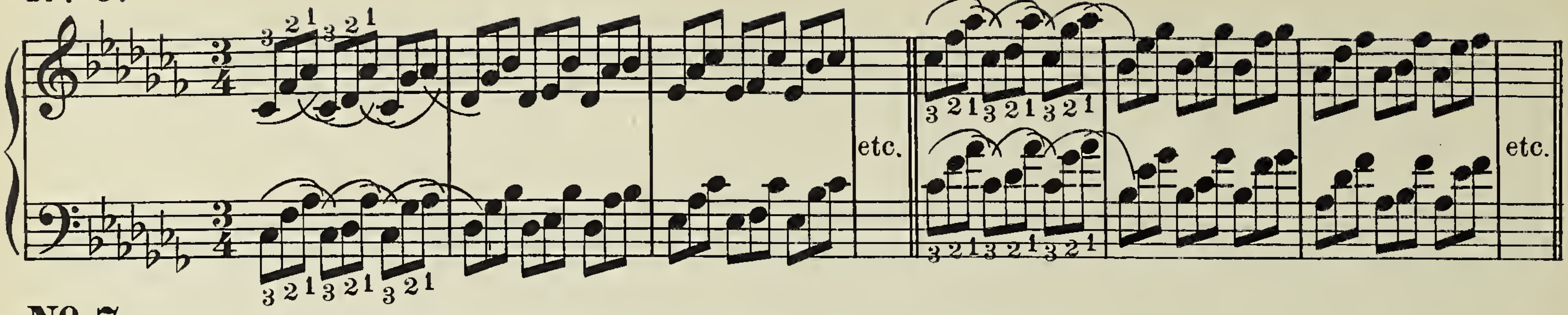

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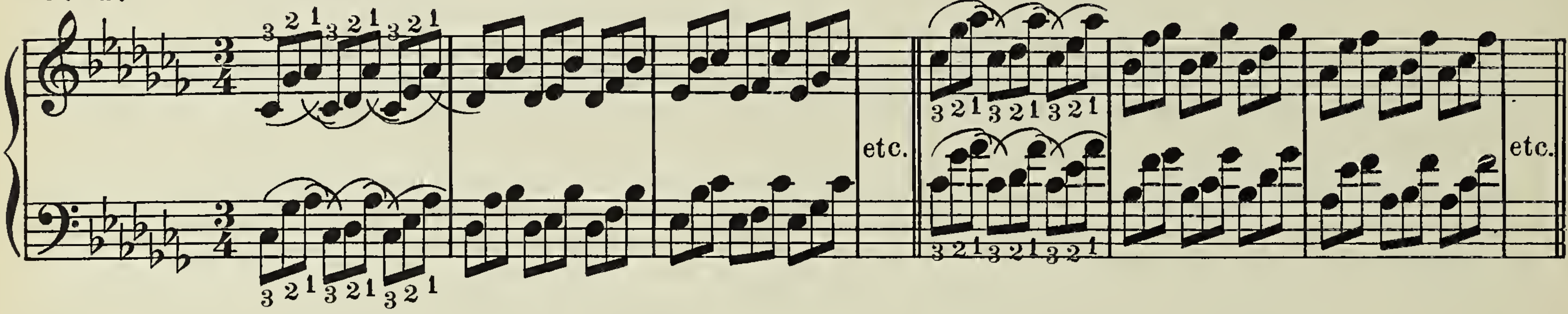

Three-Note Chords for Both Hands.

When chords are played with both hands the third finger of the left hand plays a trifle sooner than the third finger of the right hand. Therefore the placing of the fingers must be done in the same order.

Observe "General Reminder."

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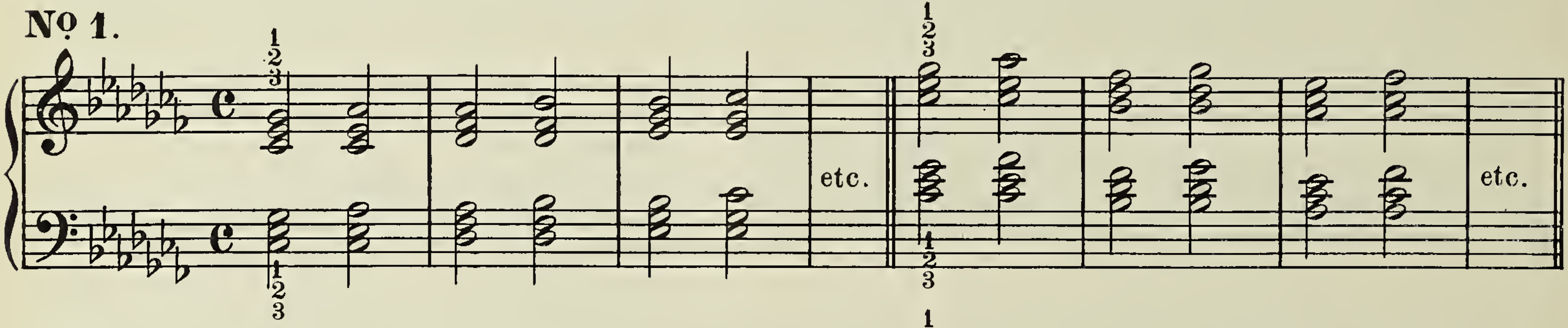

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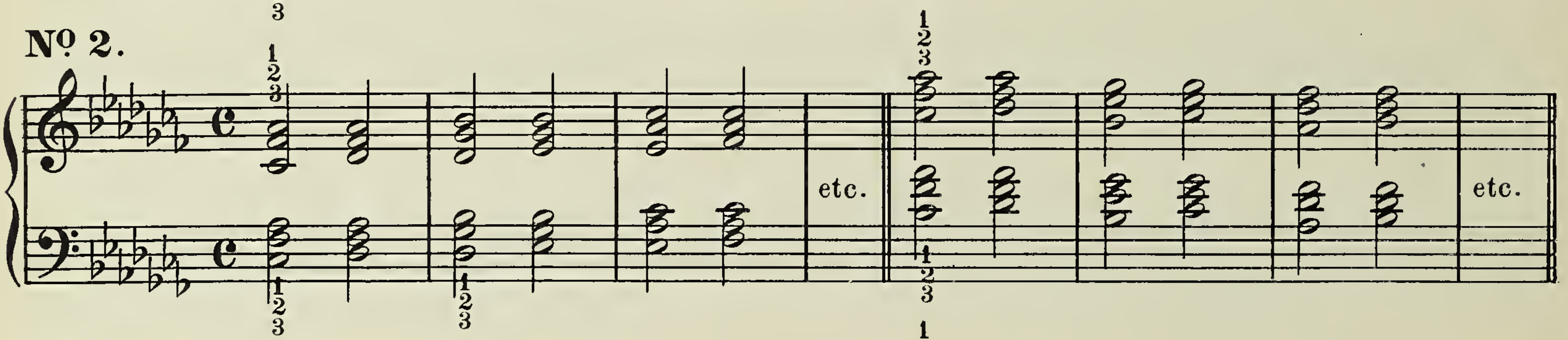

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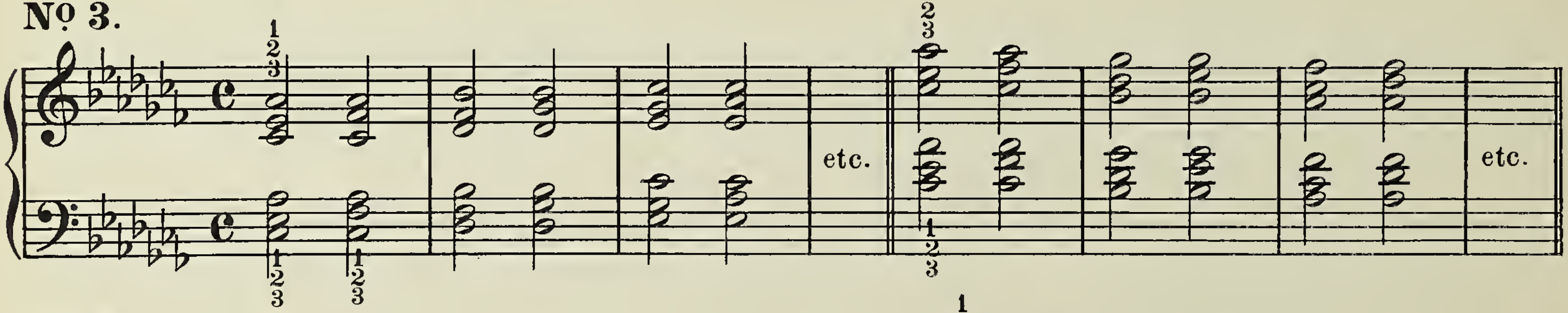

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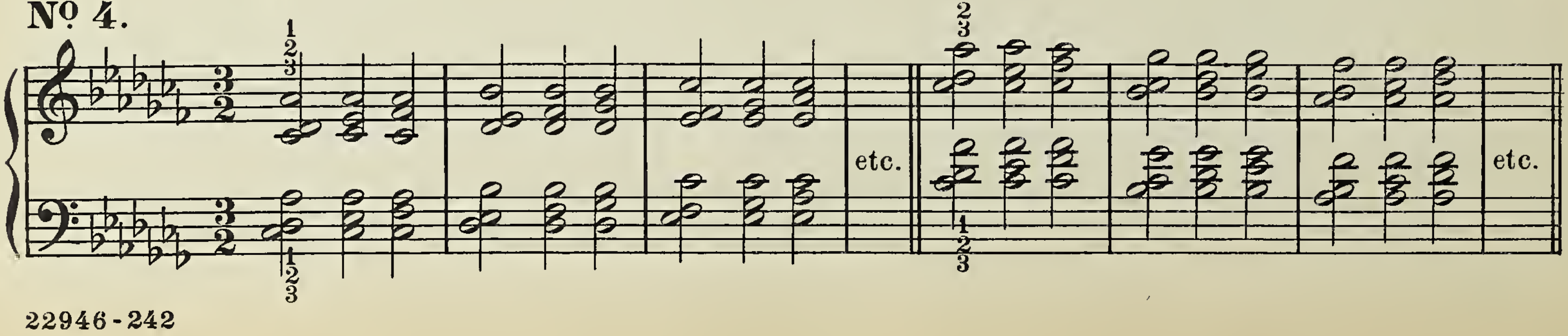

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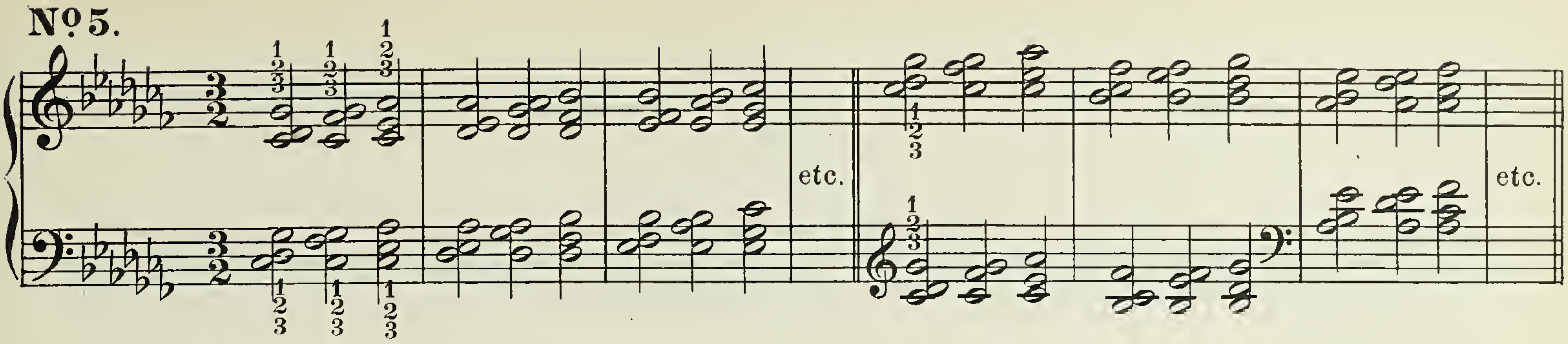

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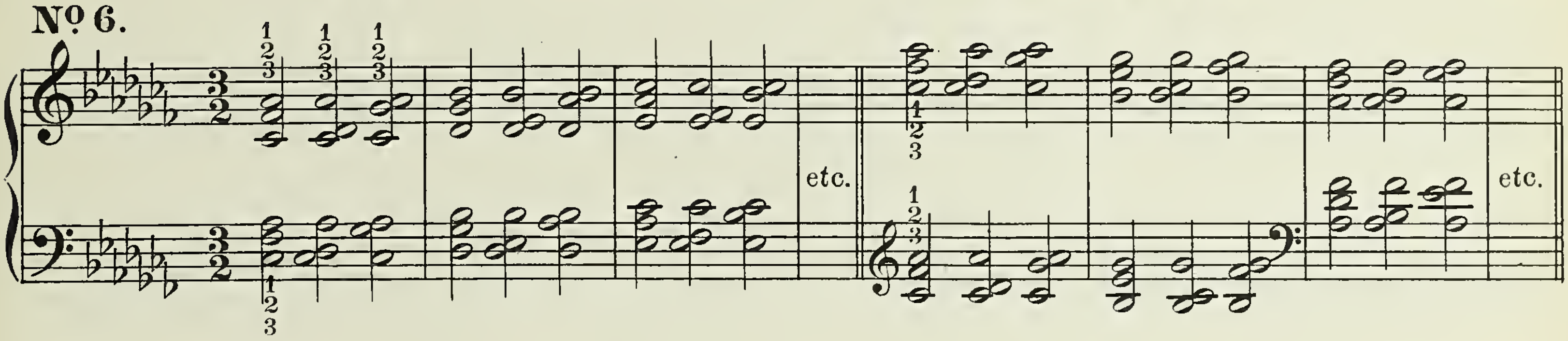

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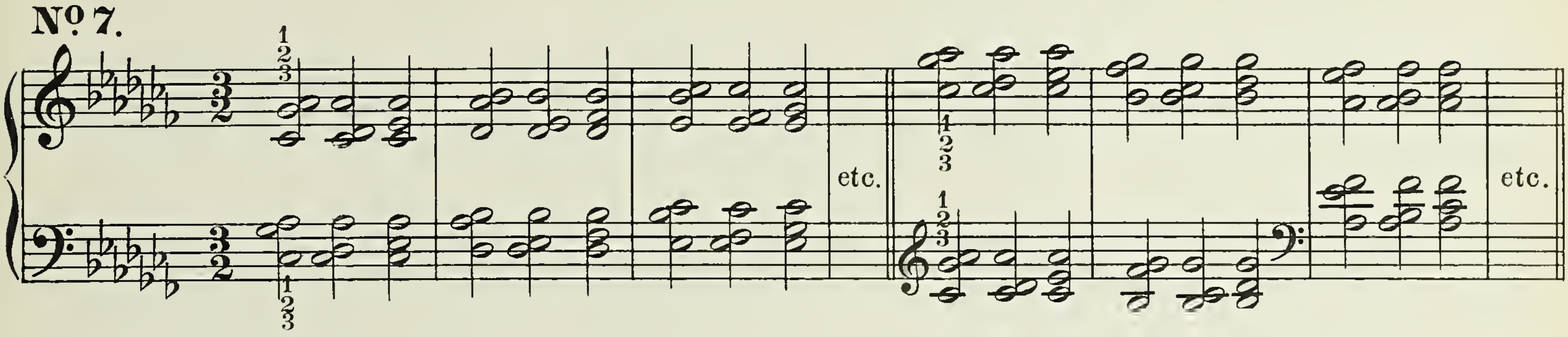

Preparatory Exercises for Four-Note Chords.

Hands are held in the middle of the strings. Left hand free. Right wrist resting. Elbows high. Palms parallel with strings. Fingers are placed as far as opposite of the middle of the nail.

Each finger plays with only two motions, back and forth from the knuckle joints; the thumbs bend flexibly in all joints after playing.

Students should think the whole chord as a tone unit and plan the placing of the fingers before placing the fingers on strings.

Hands leave the strings after each group.

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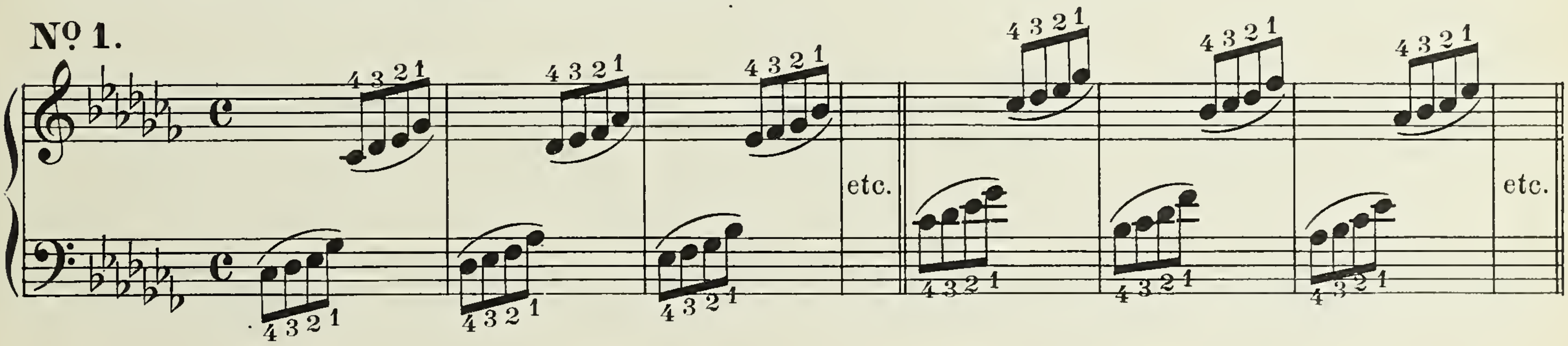

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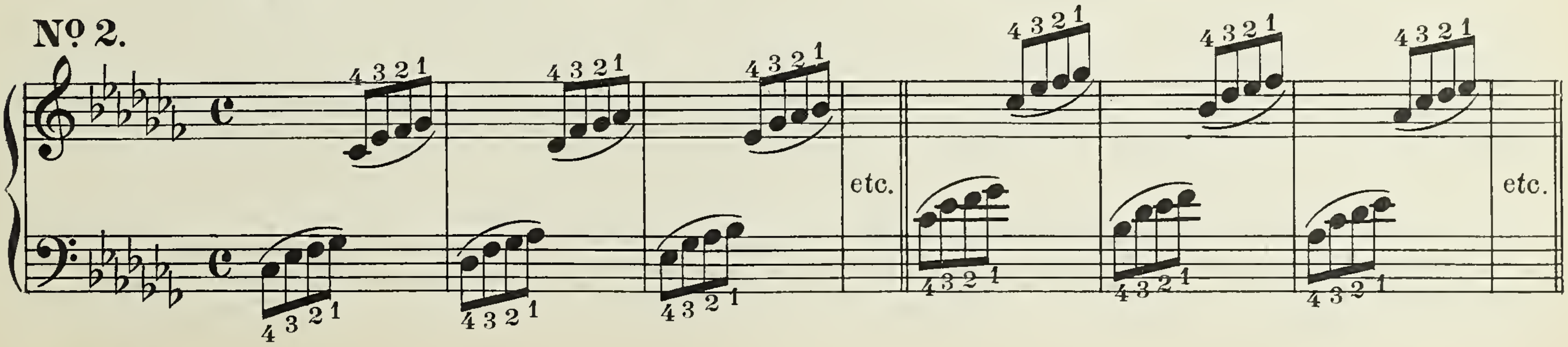

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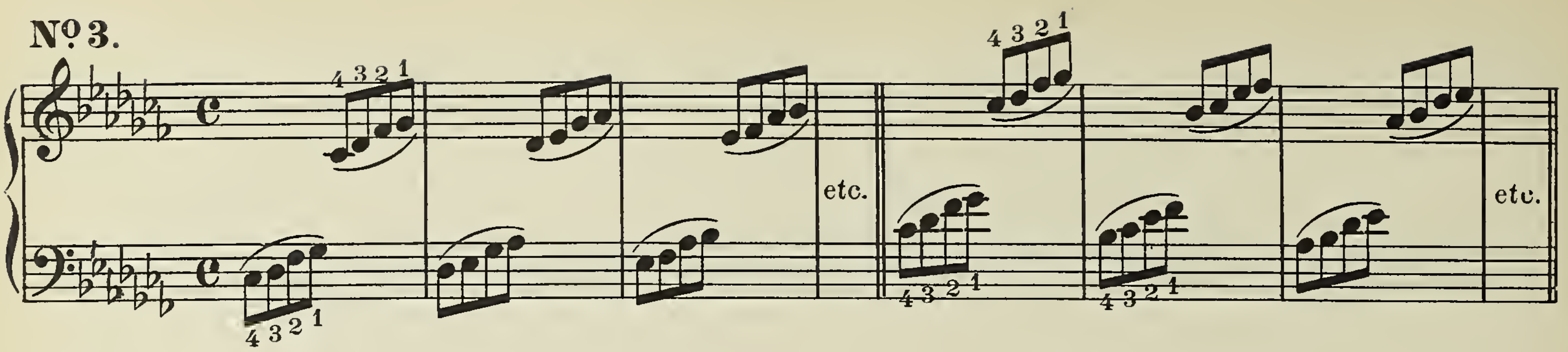

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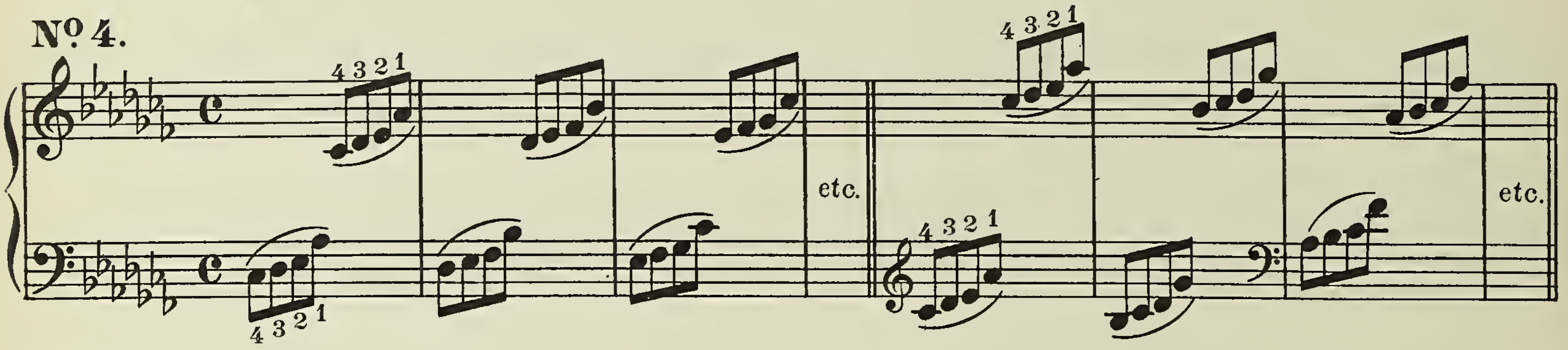

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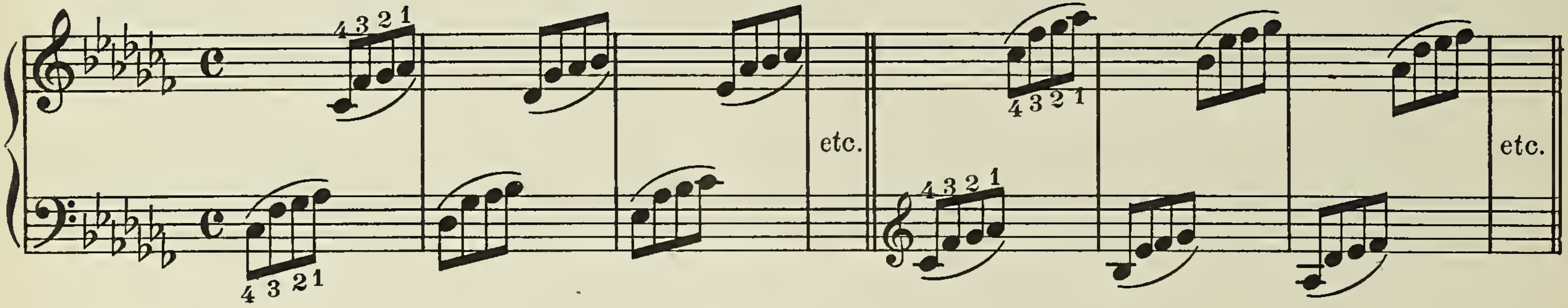

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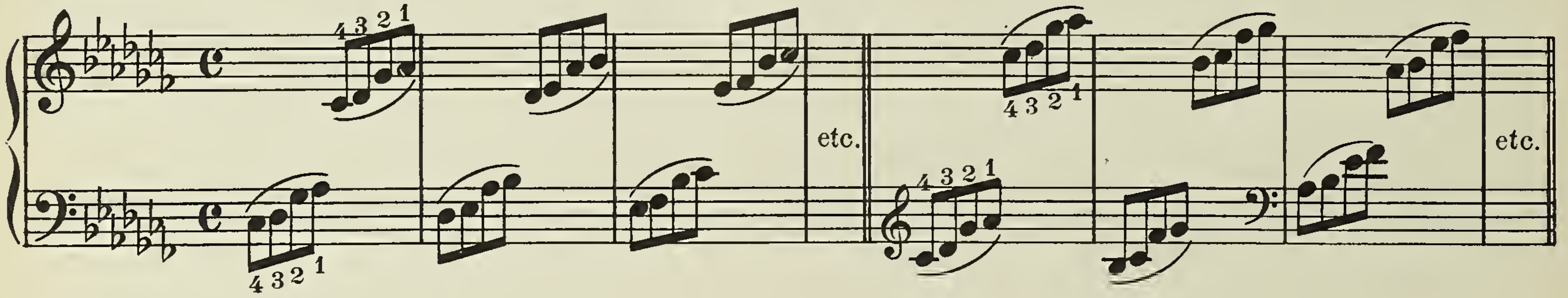

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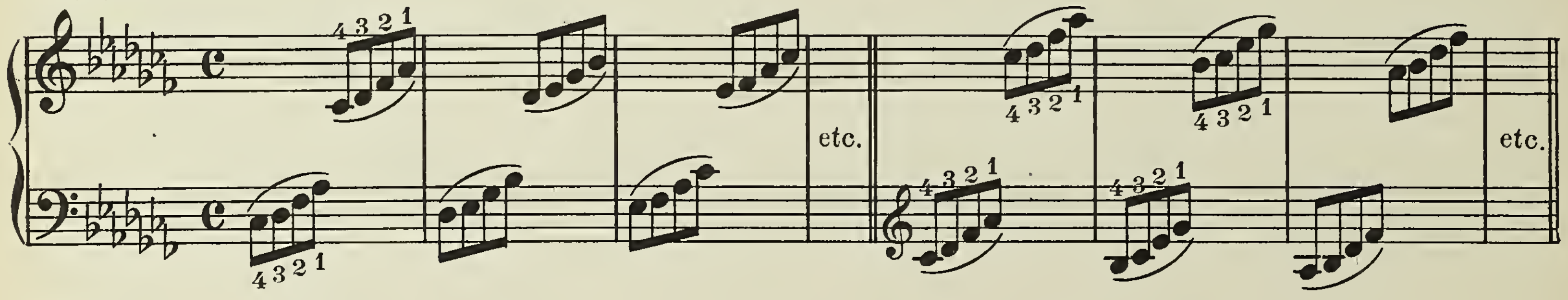

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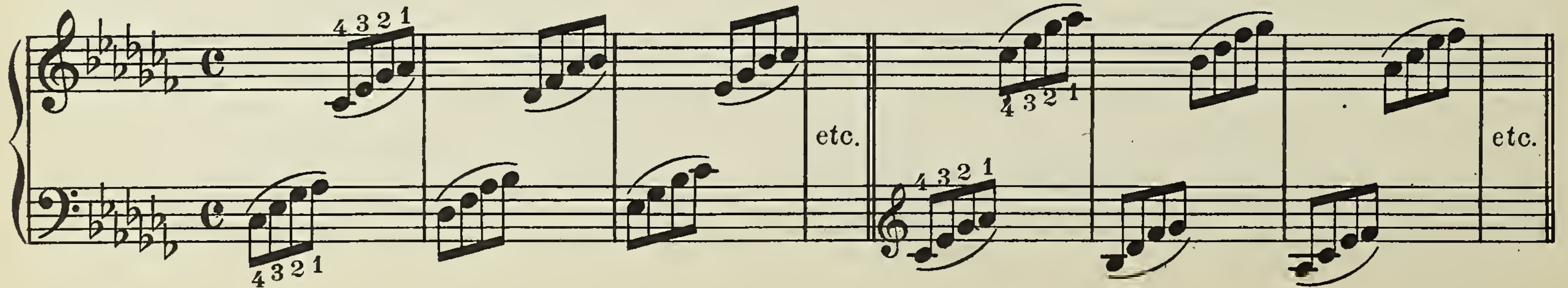

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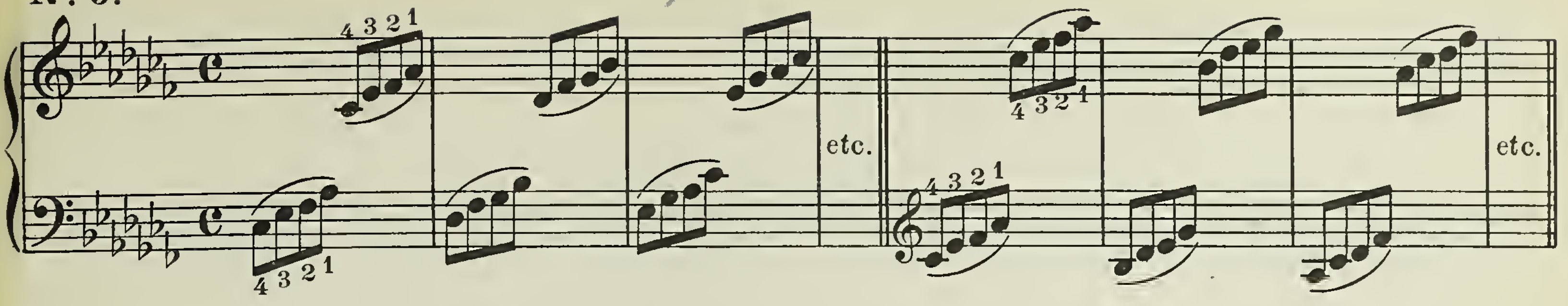

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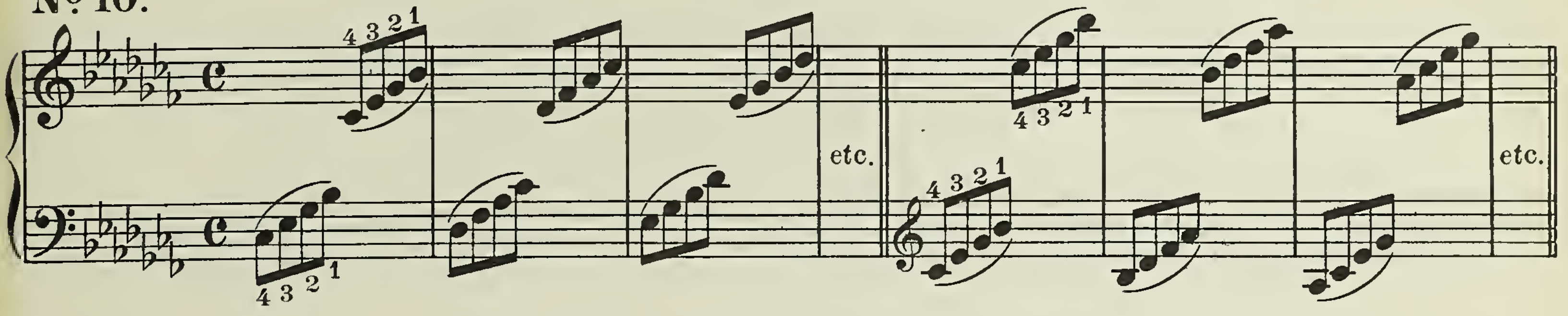

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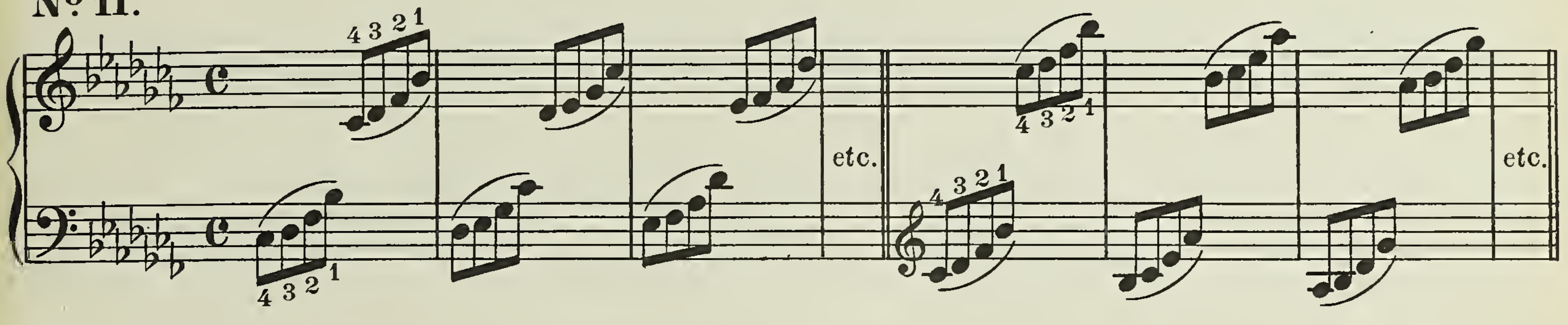

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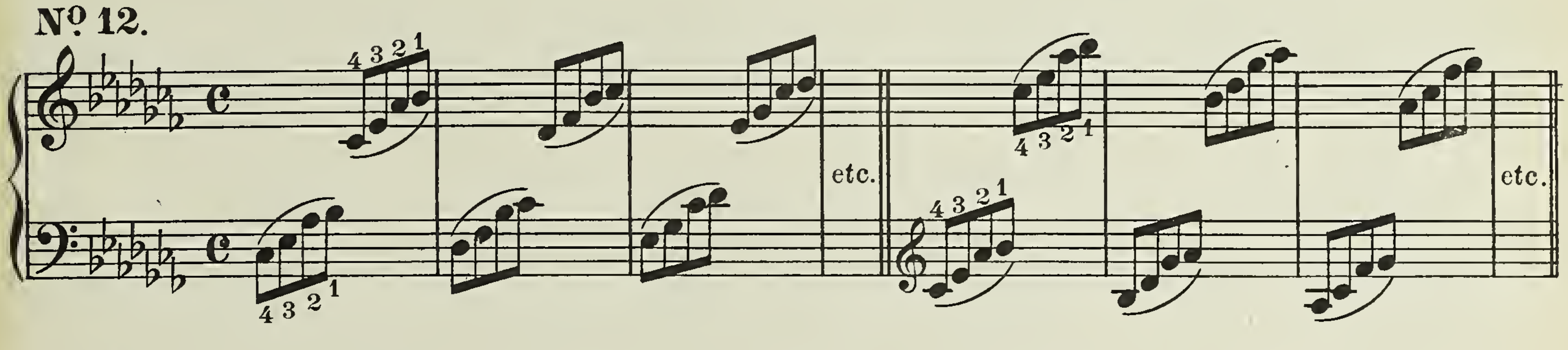

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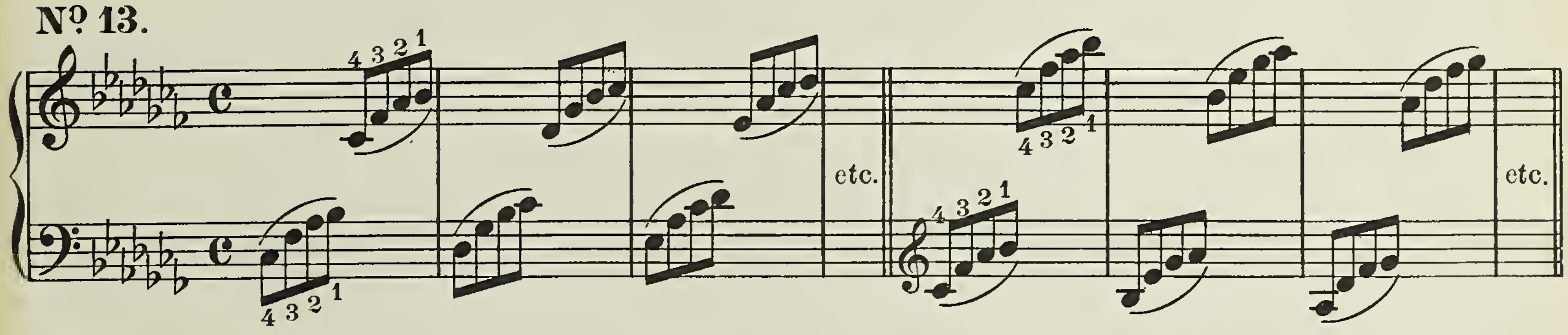

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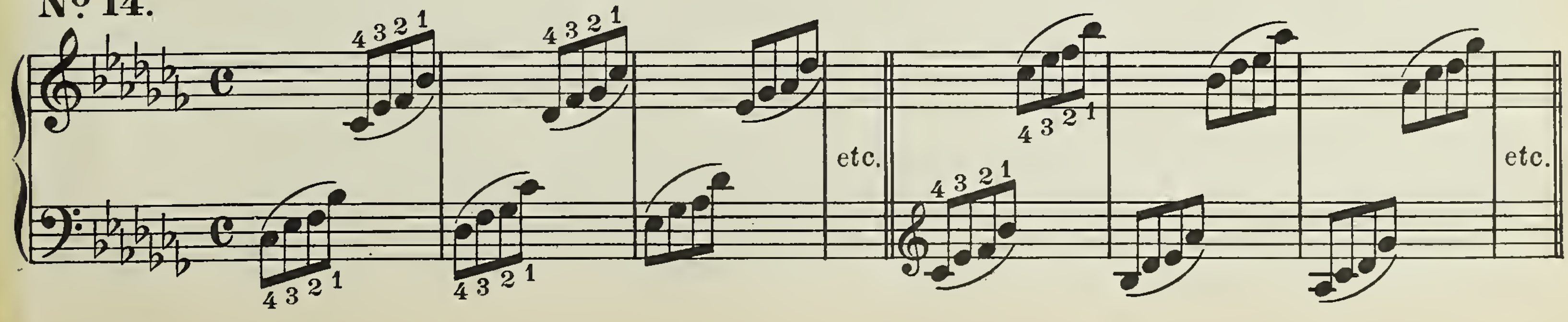

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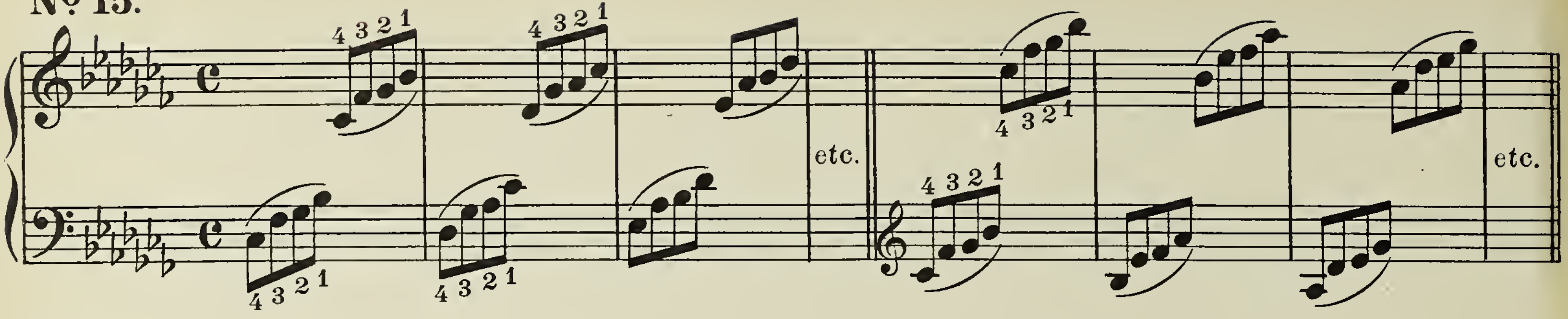

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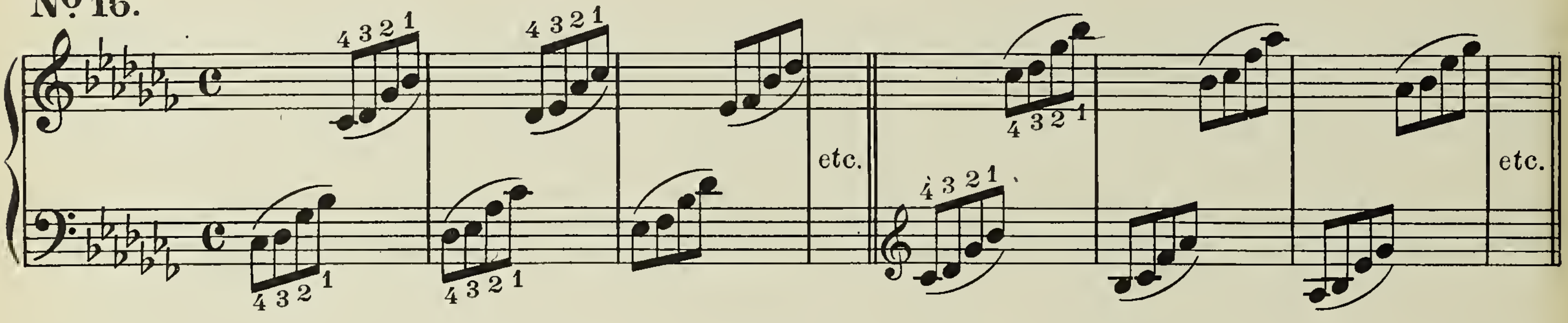
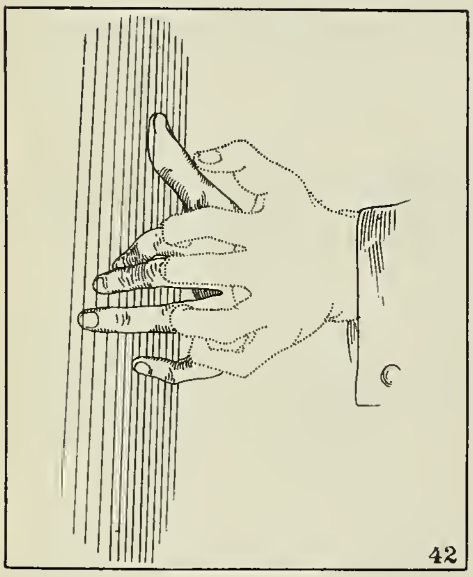


Four-Note Chords for the Left Hand

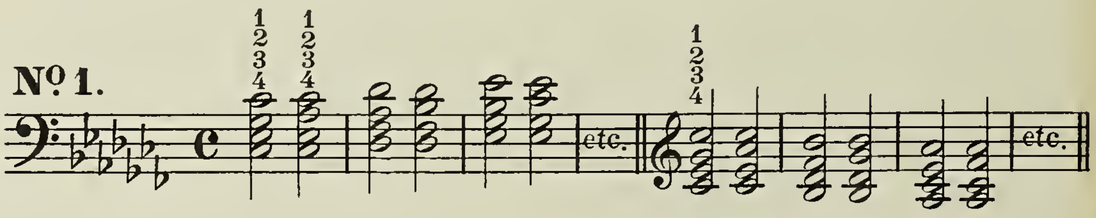
A chord is a combination of intervals; these intervals have been played in many preceding exercises. When the speed in intervals is increased, they cease to be intervals or arpeggios and become chords. The amount of separation of tones in chords is thus easily decided.

Since correct position and correct placing of hands and fingers are responsible for beauty of tone, complete control of these must be obtained before the chords can be correctly played.

Play the following chords broken from bass upwards and place the fingers in the order in which they are to be used. Students should think the whole chord as a tone unit and plan the placing of fingers before placing the fingers on strings.


42

Nº 1.



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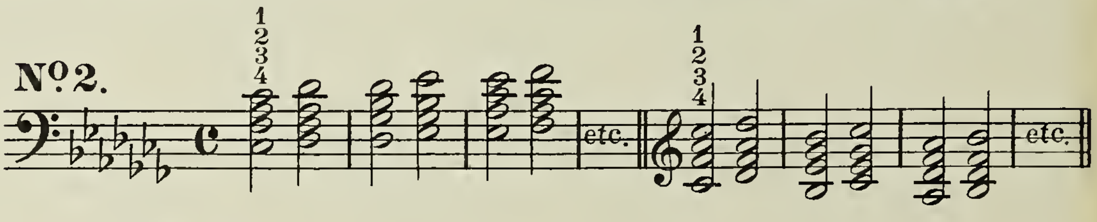

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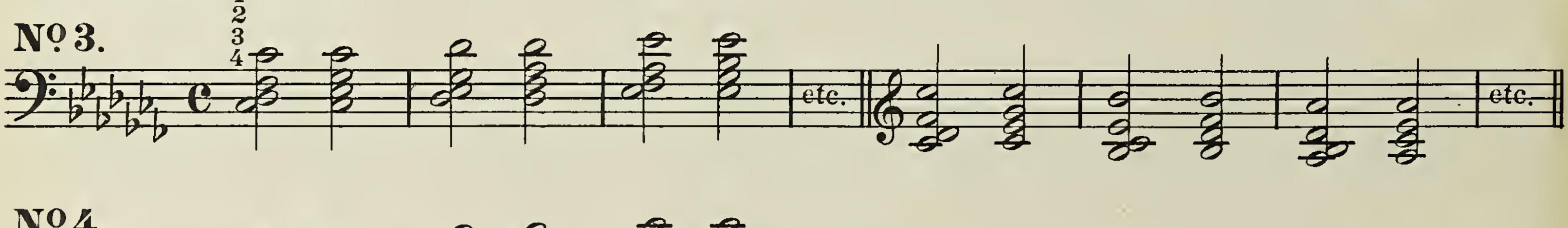

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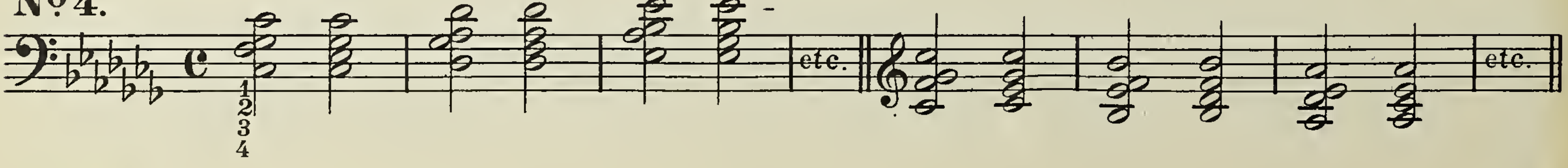

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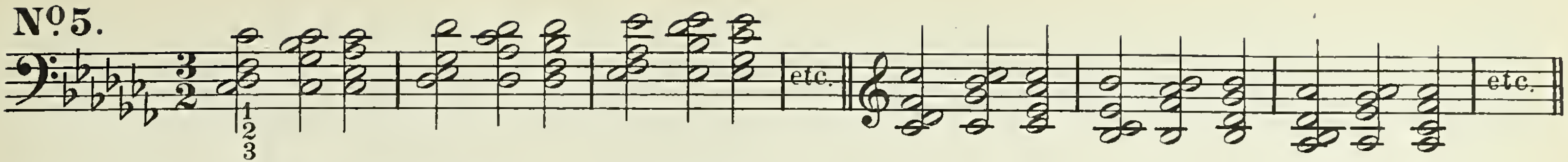

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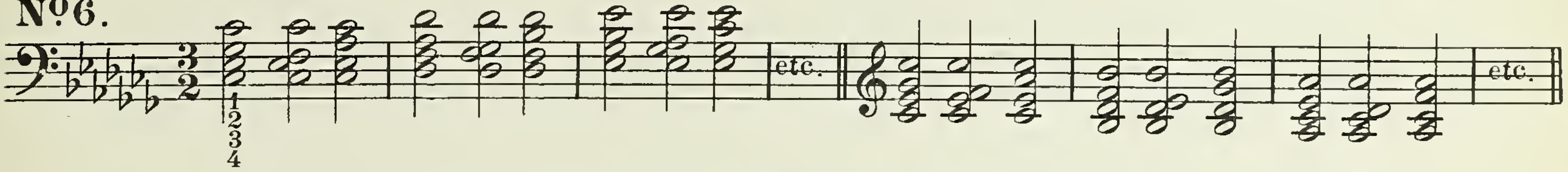
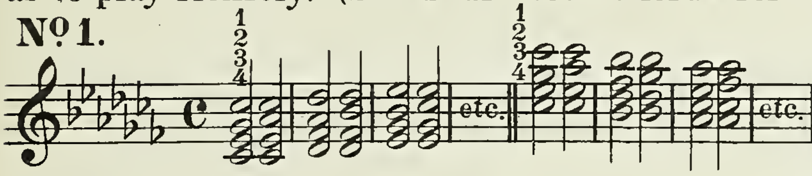


Four-Note Chords for the Right Hand.

The right wrist is rested on the sounding-board but may leave it after each chord is played, so as to play flexibly. (See Four-Note Chords for the Left Hand)

Nº1.



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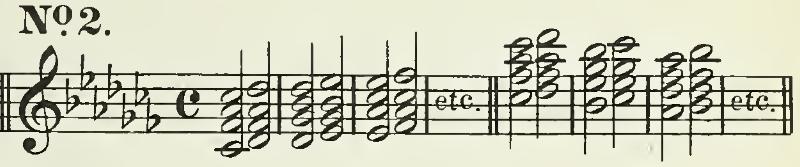

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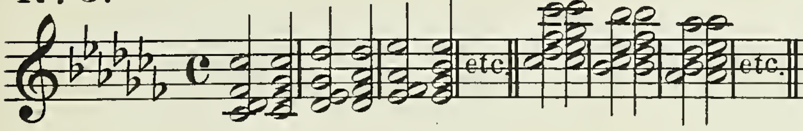

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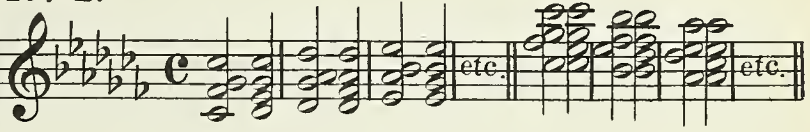

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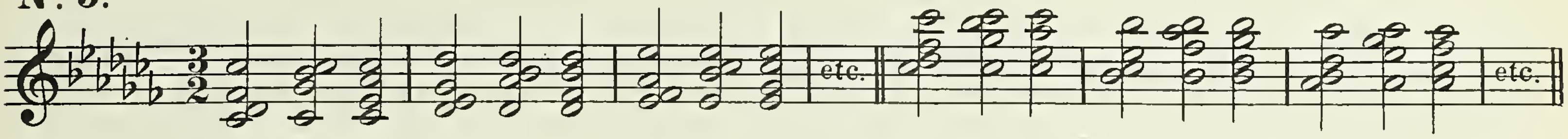

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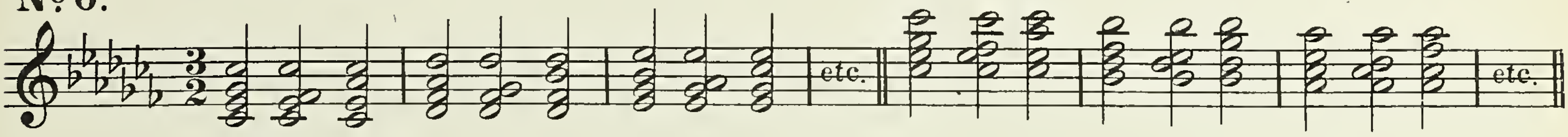


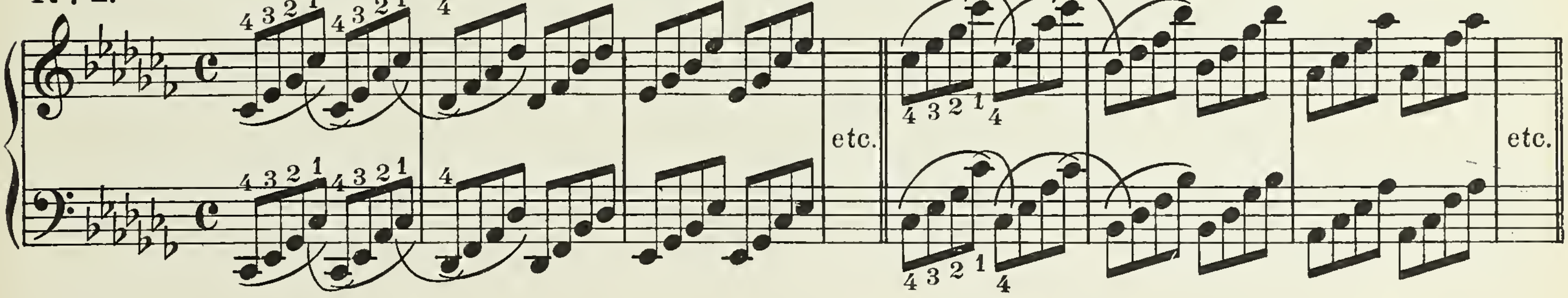
Preparatory Exercises for Four-Note Chords for Both Hands.

Hands are held in the middle of the strings. Left hand free. Right wrist resting. Elbows high. Palms parallel with strings. Fingers are placed as far as opposite of the middle of the nail.

Each finger plays with only two motions, back and forth from the knuckle joints; the thumbs bend flexibly in all joints after playing.

In following exercises place the fingers as in Example Nº1. (Page 6.)

Nº1.



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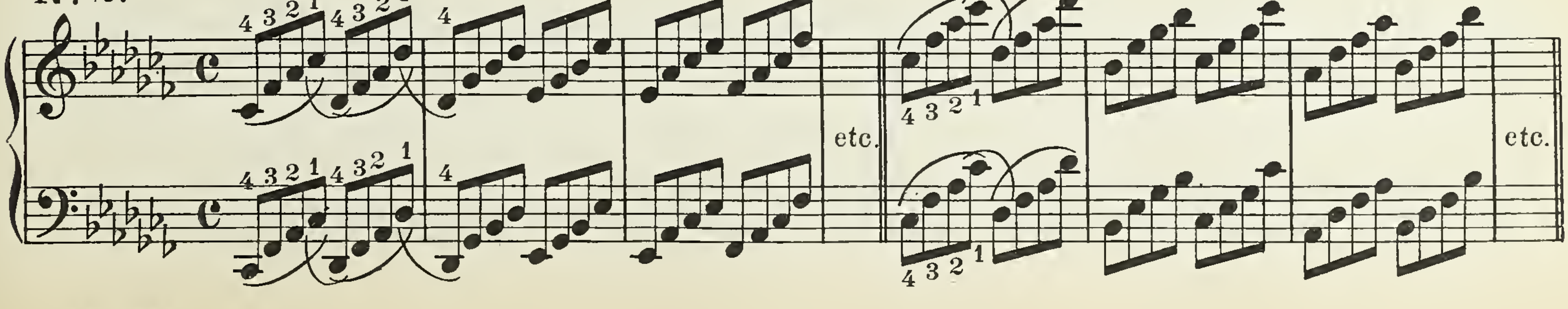

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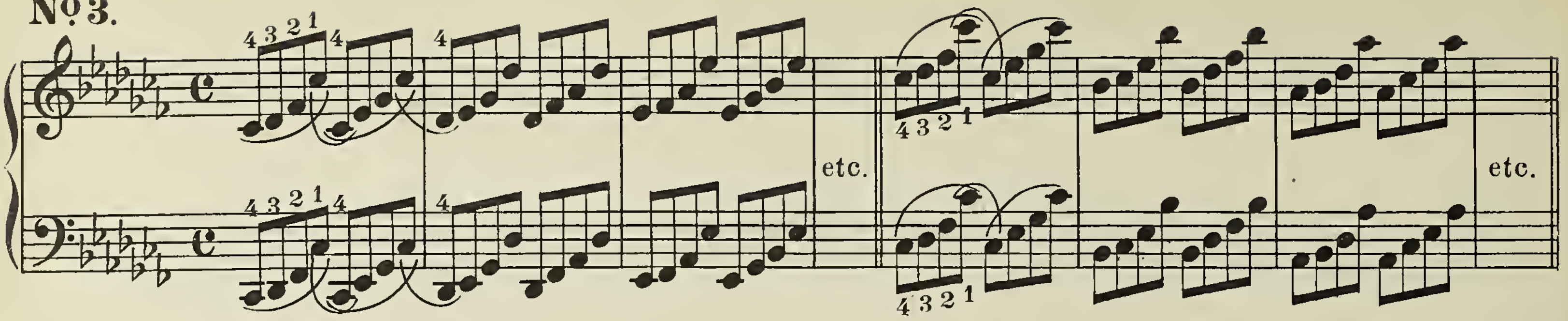

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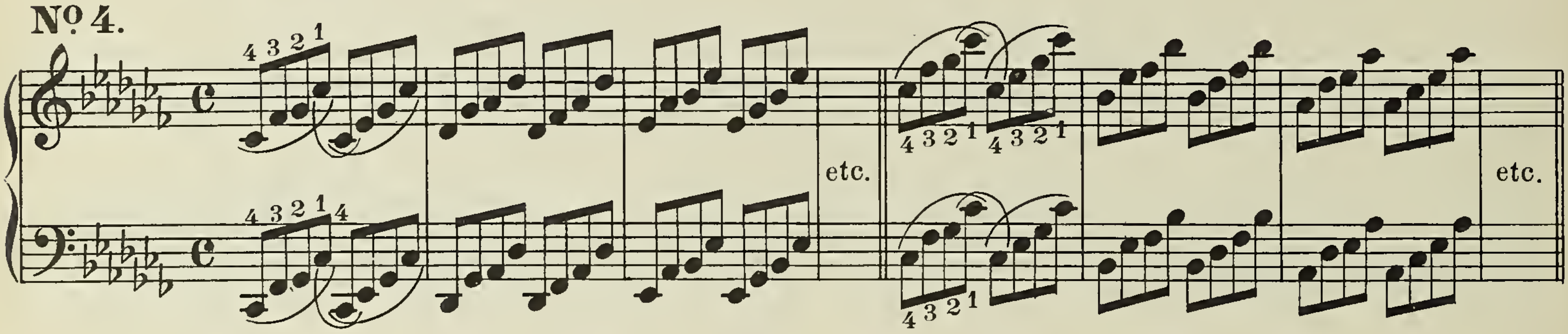

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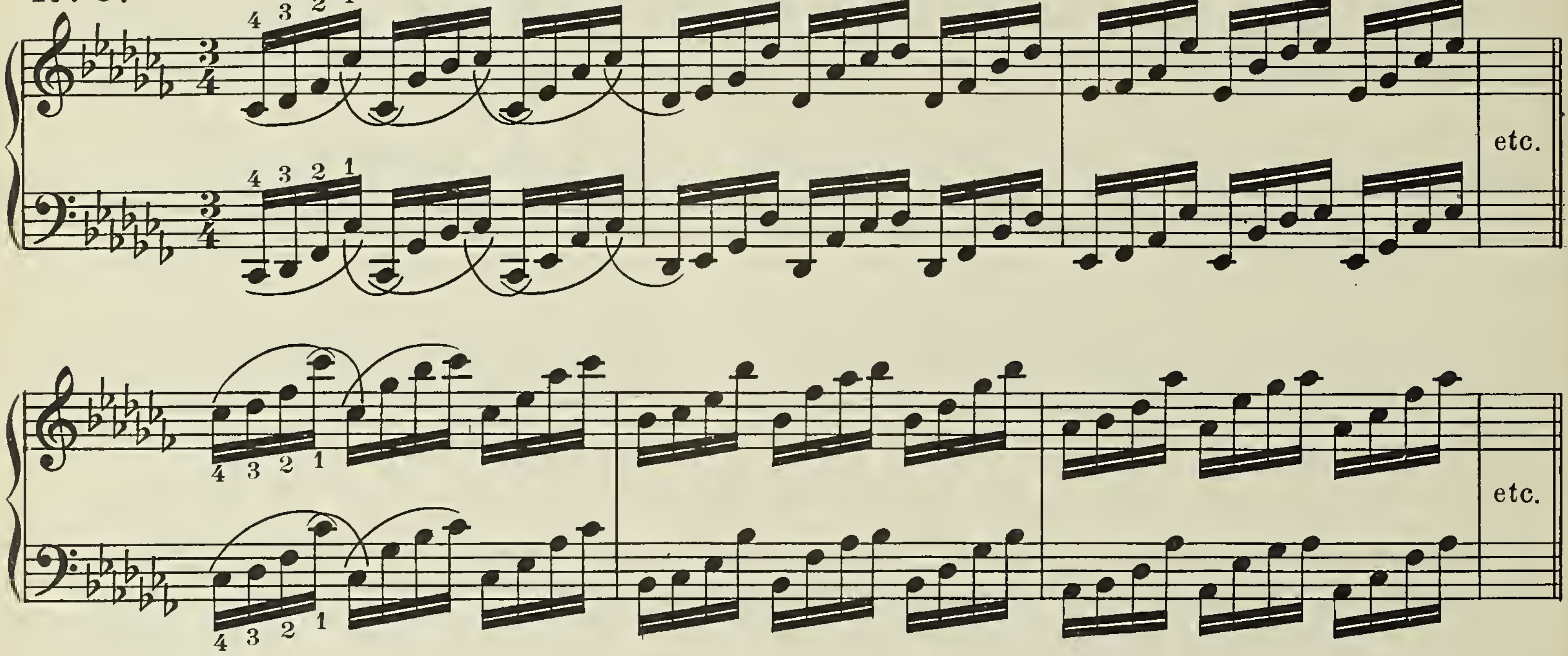

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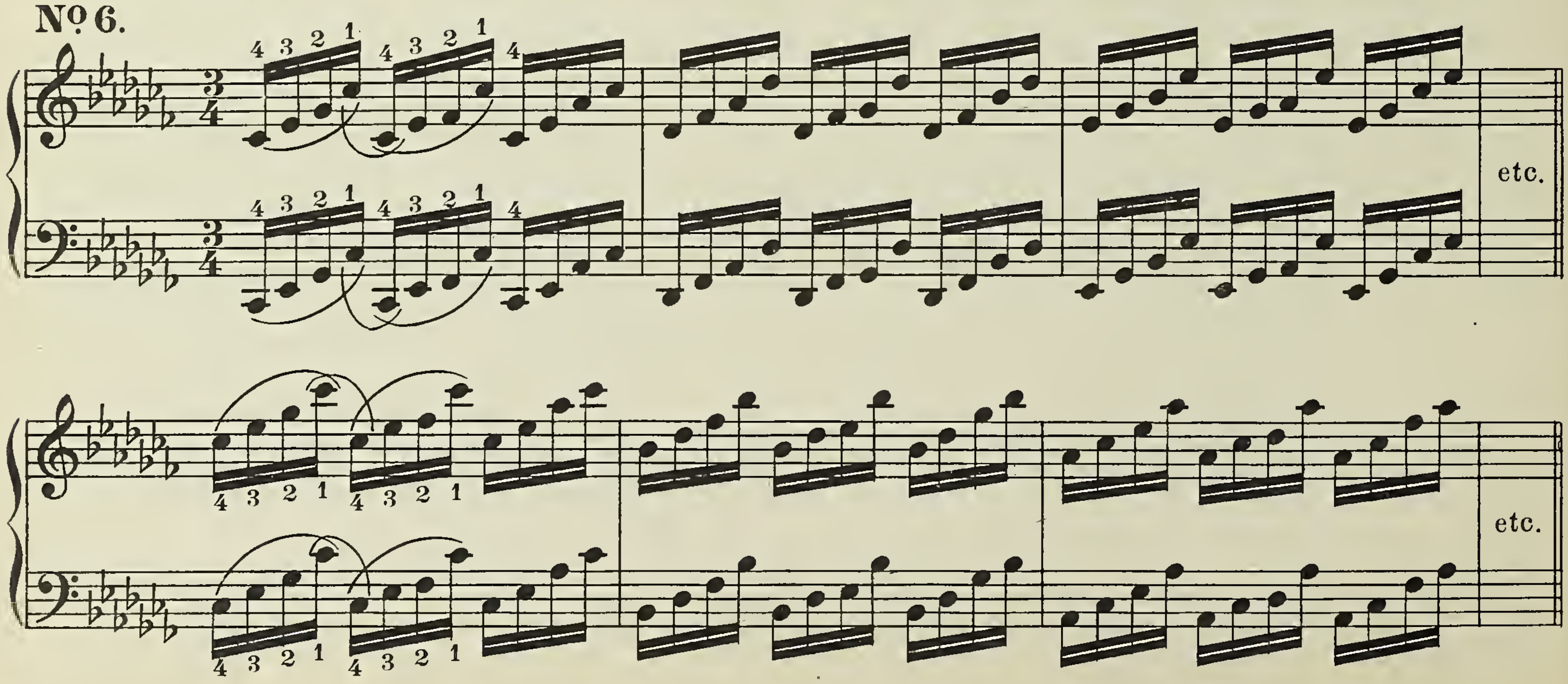


Since there is no Harp Method wherein systematic exercises are arranged progressively, it is necessary for students to obtain a limited number of books of harp studies and of solos written or arranged by prominent harpists and composers to study the numbers in the succession here given, in order to gain the benefit of well-written harp music in well-graded succession.

After these studies and solos have been mastered, the students should have acquired experience and taste to select from the wider repertoire to be found in catalogues and in concert programs.

Following are names of necessary books and compositions to be used.

Etuden-Schule des Harfenspielers by Edmund Schuecker Op. 18. Teil 1.2.3. Published by Carl Merseburger. Leipzig.
Etuden-Schule des Harfenspielers by Edmund Schuecker Op. 8. Teil 1.2.3.4. Published by Carl Merseburger. Leipzig.
Methodes et Etudes by N. Ch. Bochsa 5. Cahier Op. 25. Published by Lemoine et Fils. Paris.
Etuden und Preludien by F. J. Naderman Teil 1.2.3. Published by Carl Merseburger. Leipzig.
Renouveau. Etude. by B. Godard, Op. 82. Published by Aug. Cranz. Leipzig.
50. Exercises by Alfred Kastner Op. 11. Heft 1.2. Published by E. F. Steinacker. Leipzig.
Sieben Progressive Sonatinen by F. J. Nadermann. Op. 92. Heft 1.2. Published by G. E. W. Siegel's. Leipzig.
24. Preludes by Ch. Oberthür Published by Carl Fischer, New York.
Trois Preludes by Alph. Hasselmans. Published by A. Durand et Fils. Paris.
Zwei Phantasiestuecke by Edmund Schuecker Op. 4. Published by Breitkopf and Haertel. Leipzig.
Priere by A. Hasselmans, Published by Marcel Mercier. Paris.
Au Monastere by A. Hasselmans Op. 29. Published by A. Durand et Fils, Paris.
Lamento by A. Hasselmans Op. 23. Published by A. Durand et Fils, Paris.
La Melancolie (Etude Caracteristique) by Felix Godefroid. Published by Benoit, Paris.
La Harpe Eolienne by Felix Godefroid, Published by A. Durand et Fils, Paris.
An der Quelle "Salonstueck" by Ernest Stahl. Published by Zimmermann, Leipzig.
Twilight Murmurs by John Cheshire. Published by Oliver Ditson Co., Boston.
Barcarolle by A. Hasselmans Op. 7. Published by A. Durand et Fils, Paris.
La Source, Op. 23. by Albert Zabel. Published by W. Bessel, Paris.
Fileuse, Op. 27. by A. Hasselmans. Published by S. Chapelier, Paris.
Marionette, Op. 31. by L. M. Tedeschi. Published by Zimmermann, Leipzig.
Klaenge aus der Alhambra Fantasie by Franz Poenitz Op. 68. Published by Zimmermann, Leipzig.
Trois Etudes de Concert by Albert Zabel. Published by Zimmermann, Leipzig.
Pattuglia Spagnuola Op. 32. by L. M. Tedeschi. Published by Zimmermann, Leipzig.
Sonate-Pastorale by F. Dizi. Published by Zimmermann, Leipzig.
Grande Sonate by F. Dizi. Published by Zimmermann, Leipzig.
Orpheus, Concertstueck Op. 253. by Charles Oberthur (Orchester oder Pianoforte) Published by Hofmeister, Leipzig.
Mozart Concert für Flöte unt Harfe mit Orchester Begleitung. Published by Breitkopf and Härtel, Leipzig.
Impromptu by Gabriel Faure Op. 86. Published by A. Durand et Fils, Paris.
Legende d'apres les Elfes de Leconte de Lisle by H. Renie. Published by Louis Rouhier, Paris.
Vltava (Moldau) Symphonic Poem by Smetana-Trnecek Op. 43. Published by Zimmermann, Leipzig.
Die Meistersinger von Nurnberg (Walther's Preislied) Transc; by Trnecek. Published by B. Schotts, Mainz.

Special Directions for Practice of the Etudes listed.

In Etuden-Schule des Harfenspielers by Edmund Schuecker, Op. 18. Teil 1. study "Thema mit Variationen" with the variations in the following sequence: Var. 1, 2, 3, 9, 10, 13, 14, 5, 6, 7, 4, 8, 16. When a note is to be played twice in succession, as in Nº 4 and Nº 8, the hand leaves the strings after the first note has been played.

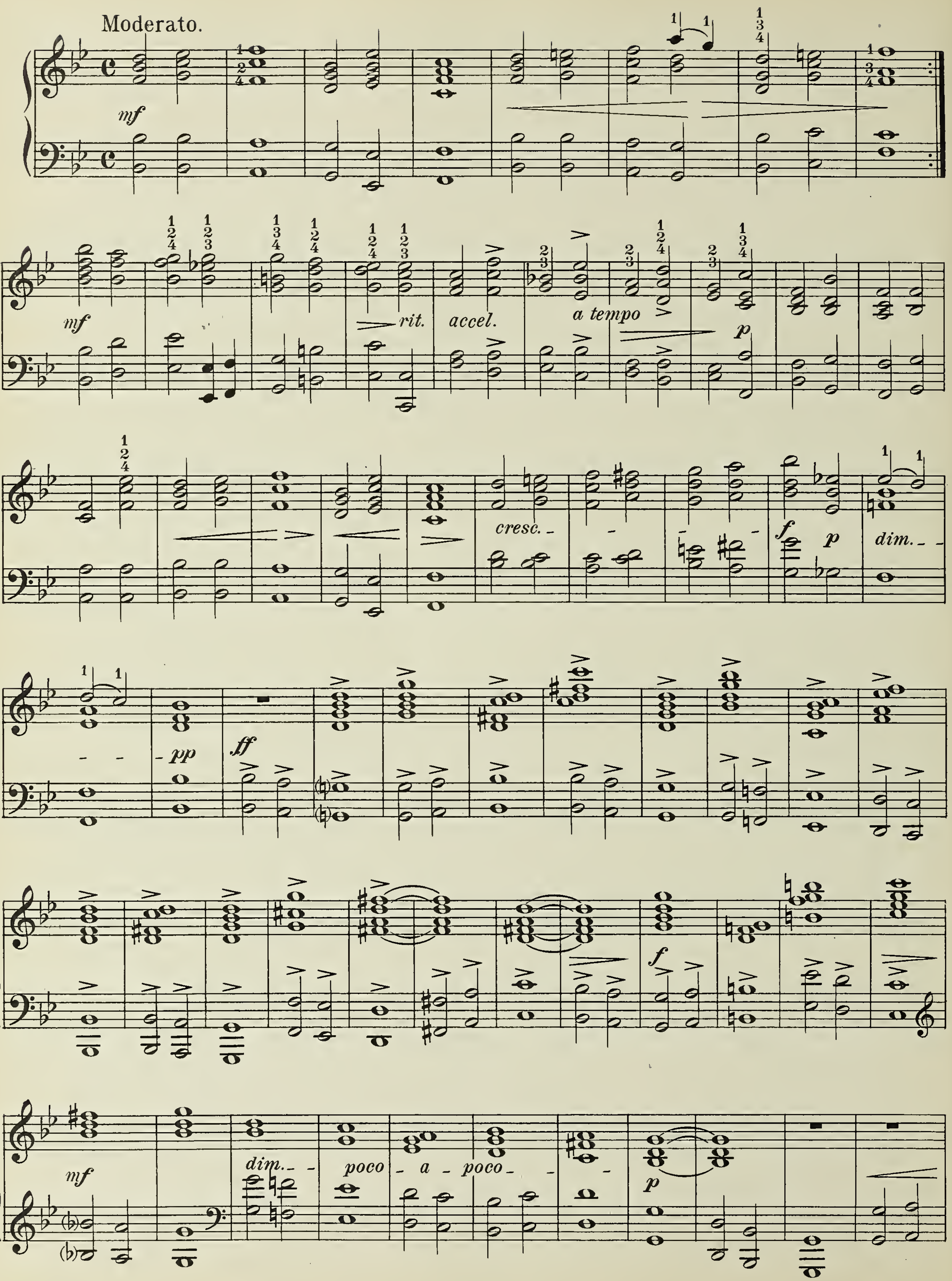
In Methodes et Etudes by N. Ch. Bochsa (Book 5) study Nº 10, 12, 16, 17.

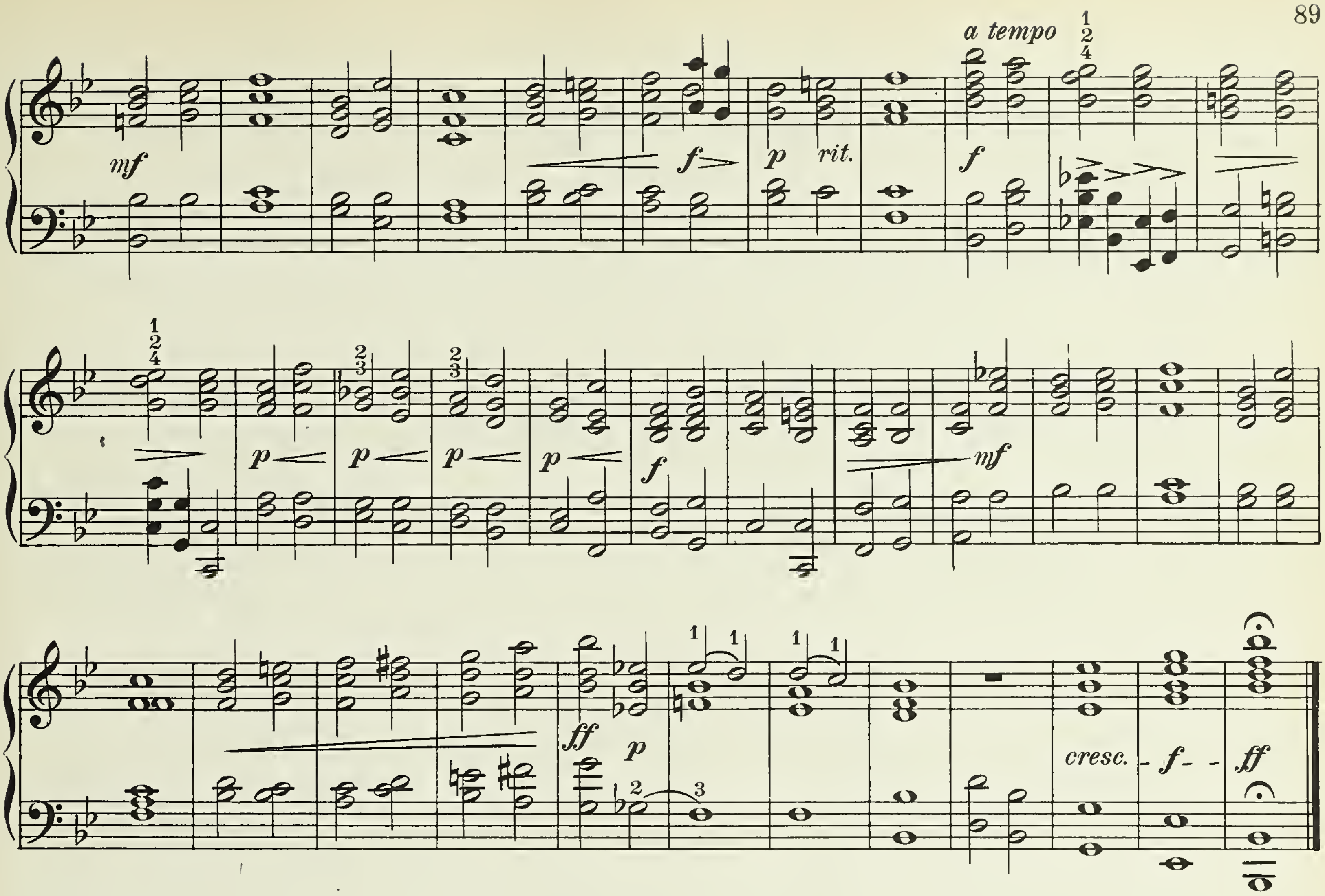
In Etuden und Melodien-Album by Ed. Schuecker Op. 8. Teil 1. study "Thema mit Variationen" with the variations in the following sequence: Var. 1, 3, 4, 5.

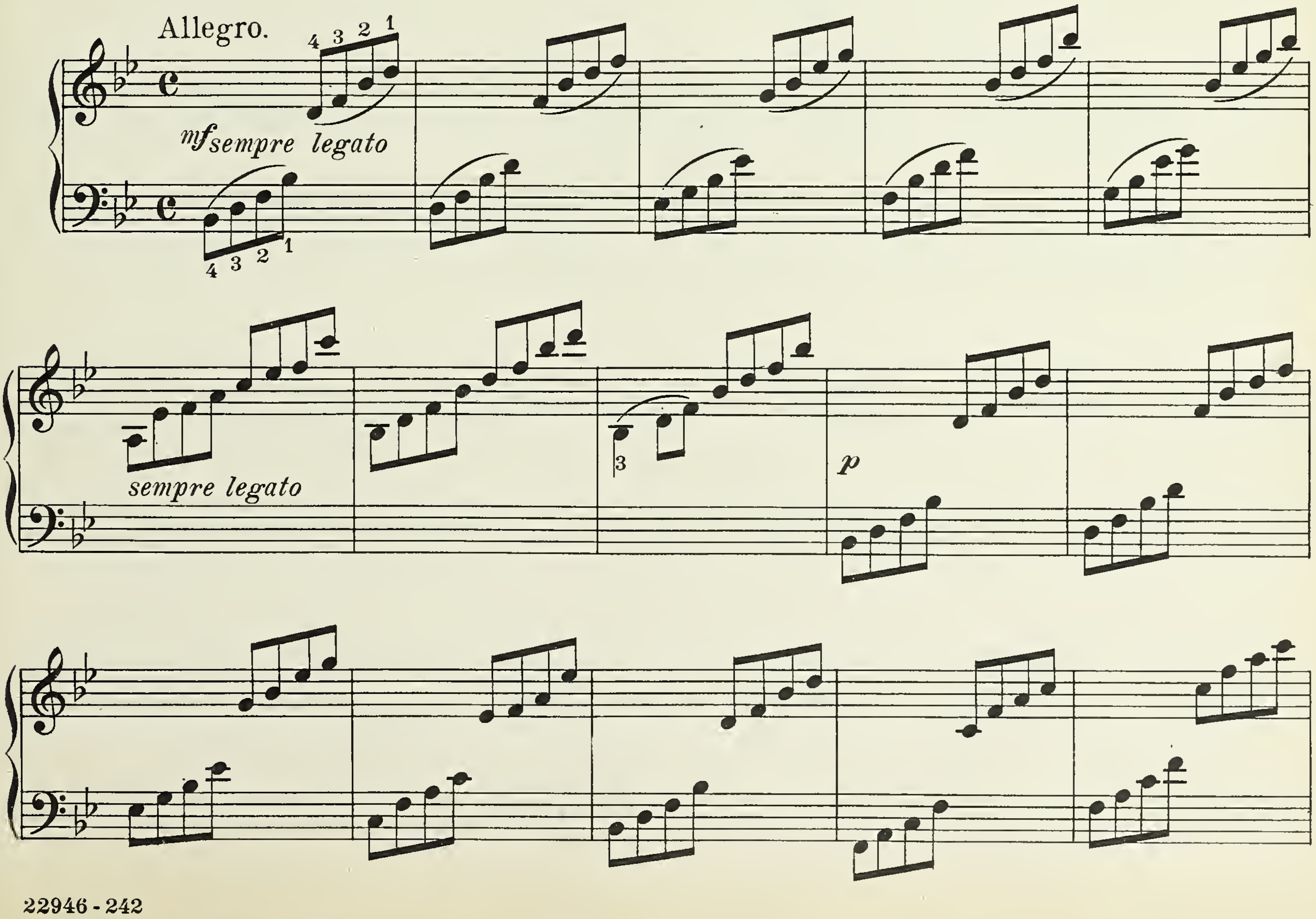
In Etuden-Schule des Harfenspielers by Ed. Schuecker, Op. 18. Teil 1. study Var. Nº 12, 11.

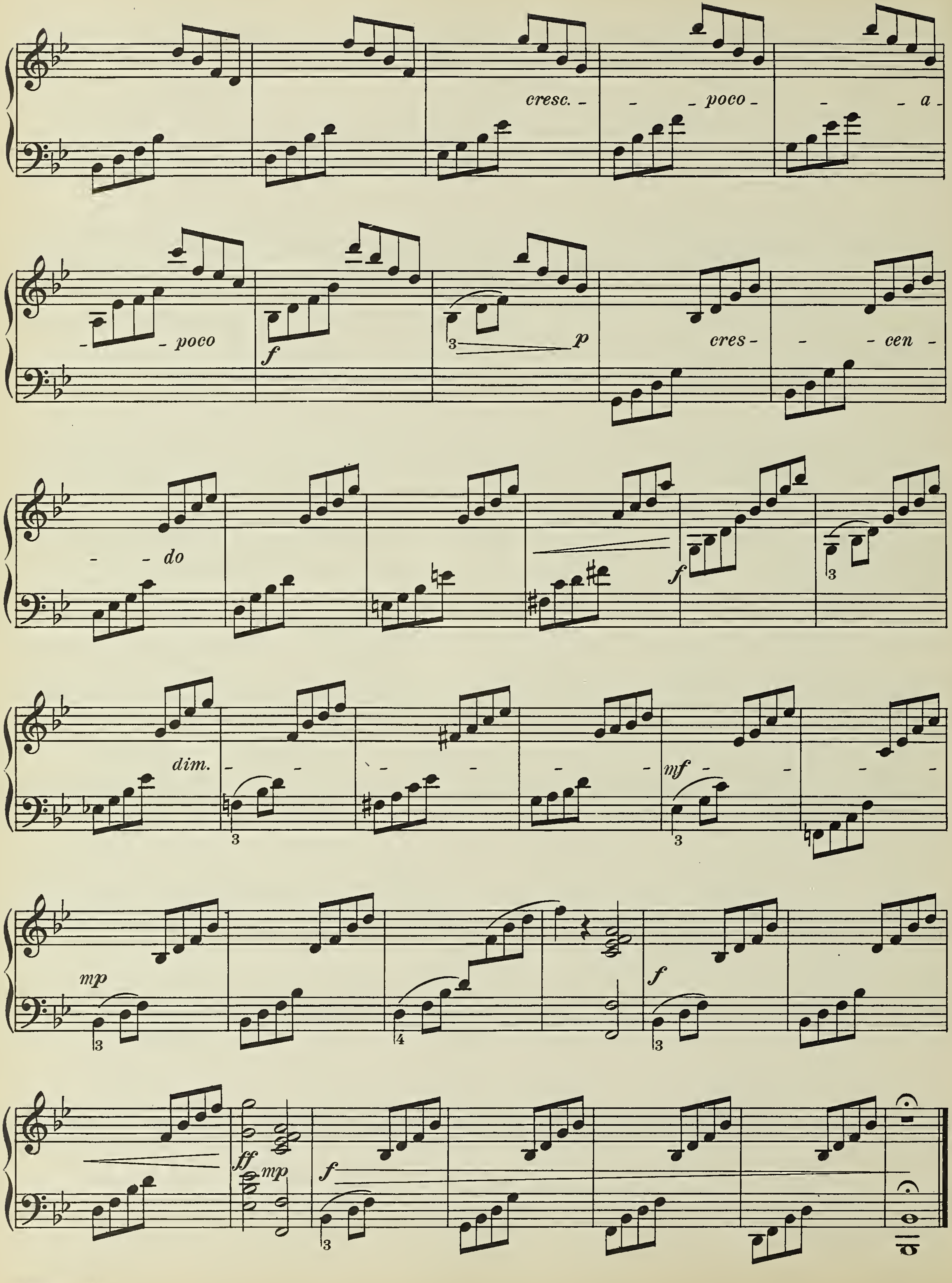
In Etuden und Praeludien by F. J. Nadermann, Teil 1. study Nº 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

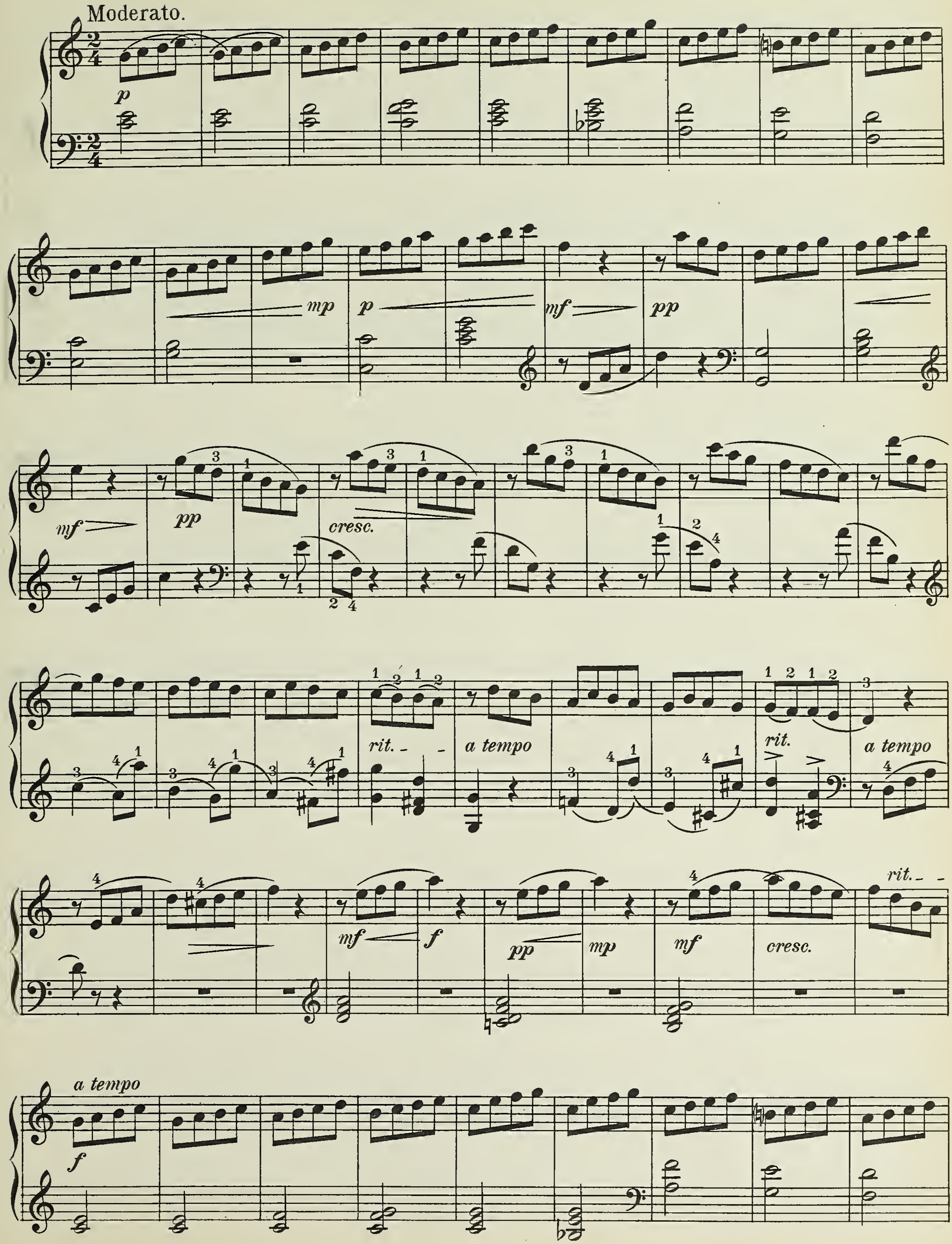
In Etuden und Praeludien by F. J. Nadermann, Teil 11. study Nº 1, 2, 3, 4, 5, 6.

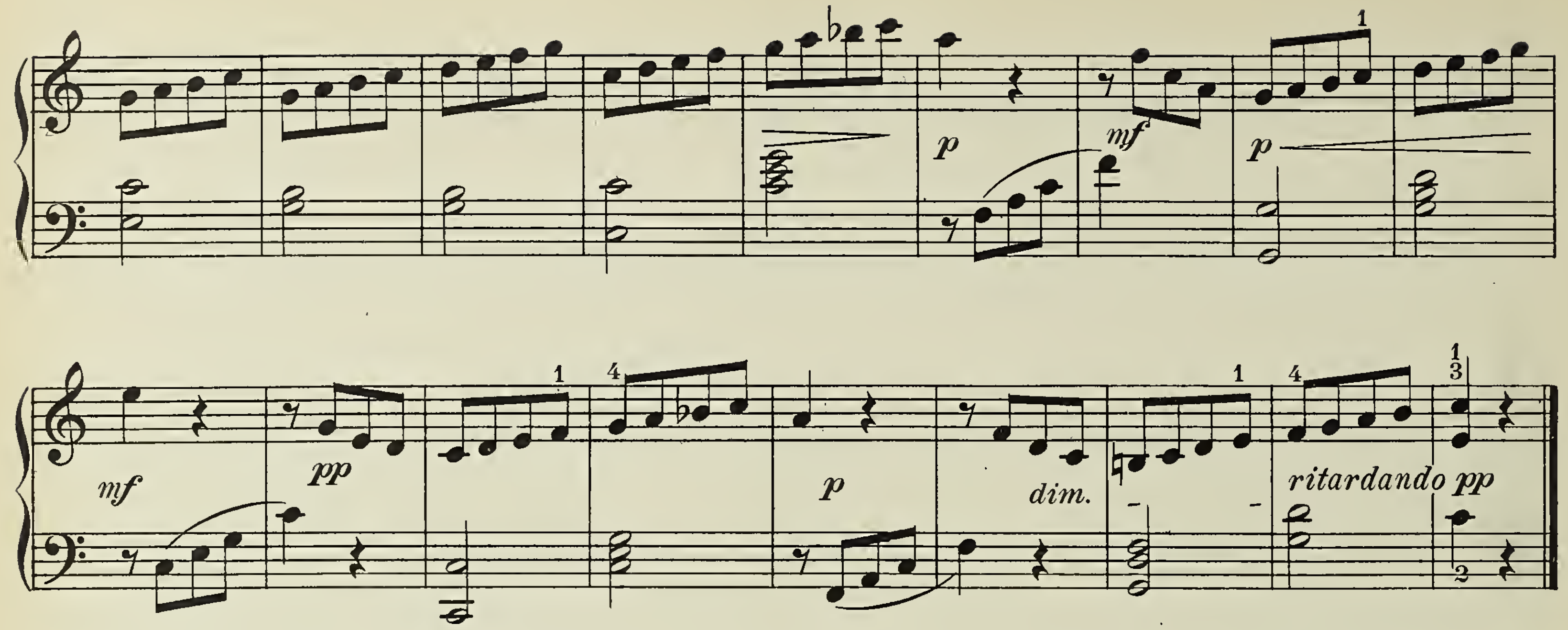

Moderato.
mf
mf
rit.
accel.
a tempo
p
cresc.
f
p
dim.
pp
ff
f
mf
dim.
poco
a
poco
p


a tempo
mf
f
p
rit.
f
p
p
p
p
f
mf
ff
p
cresc.
f
ff

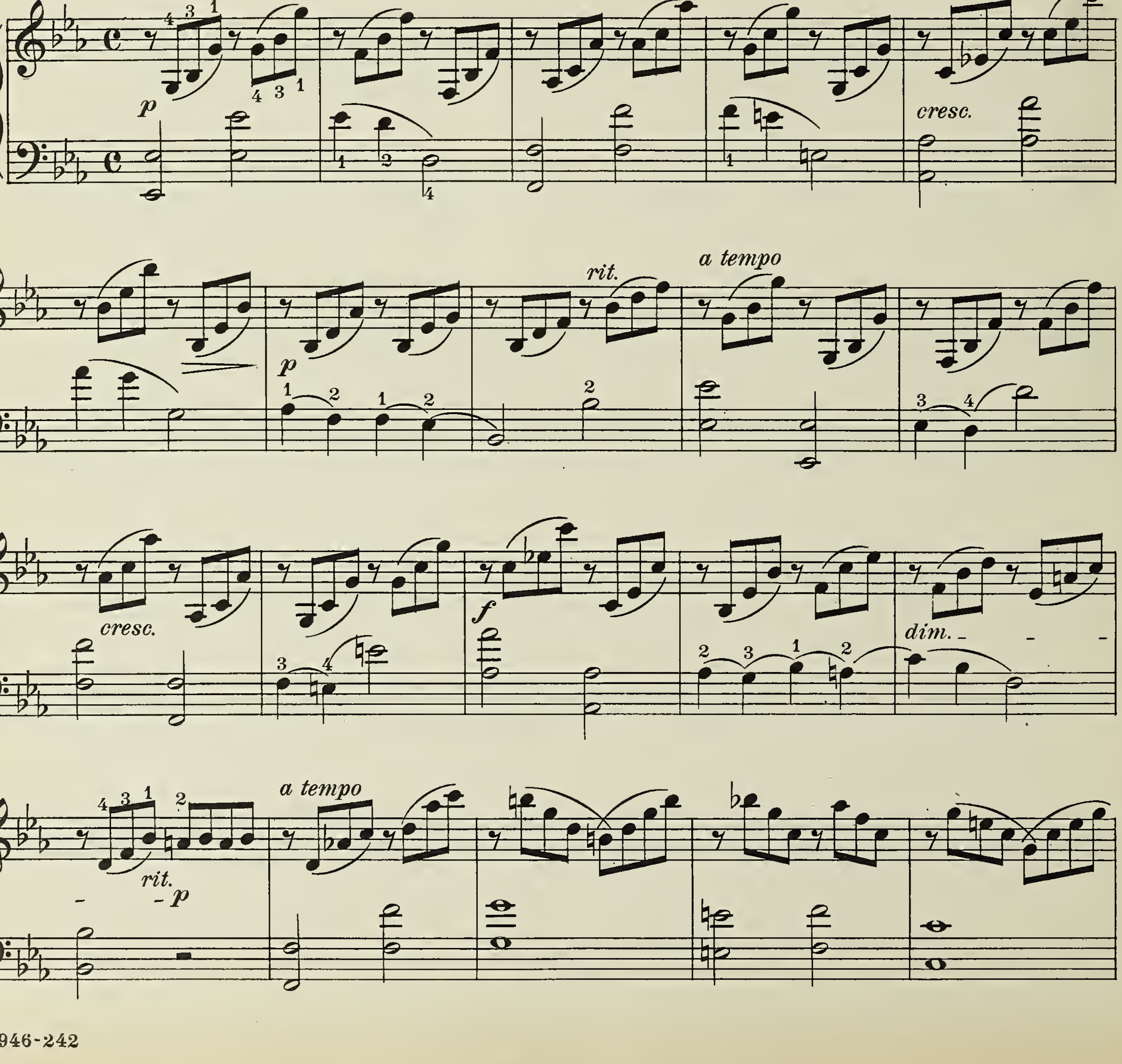

Allegro.
mf sempre legato
sempre legato
p

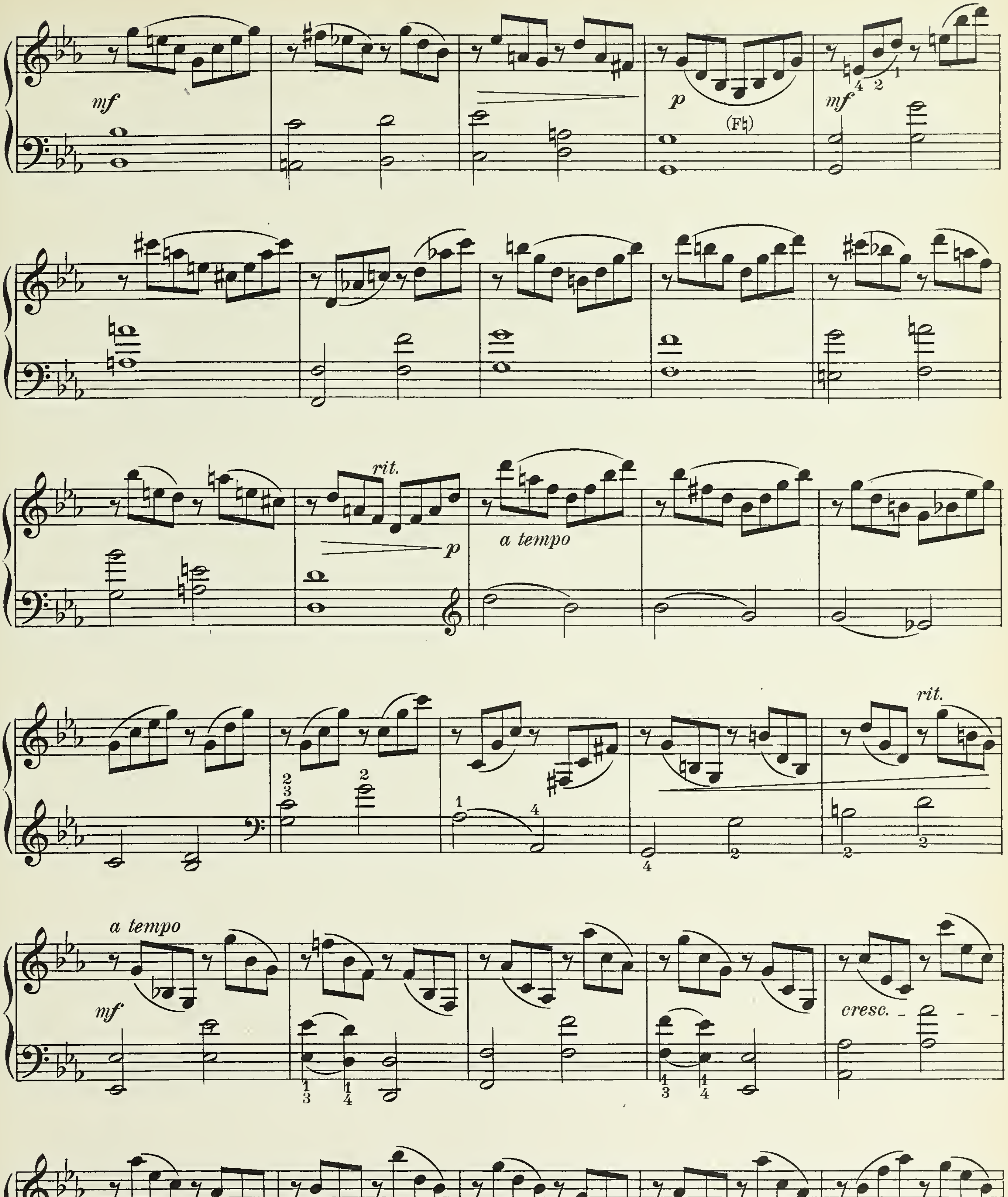

cresc. - - - poco - - - a -
- poco
f
3
p
cres- - - cen -
- - do
f
3
dim.
3
mf
3
mp
3
4
f
3
ff
mp
f
3

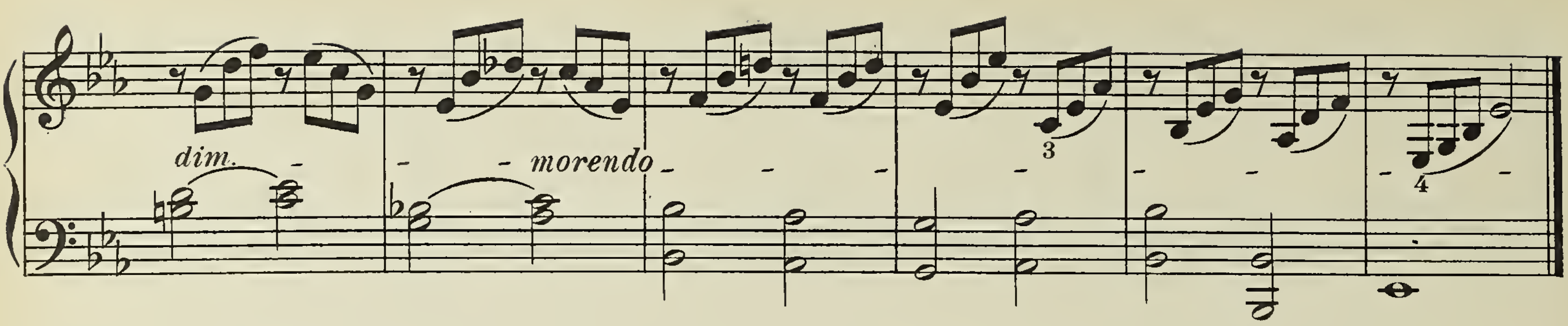

Moderato.
p
mp
p
mf
pp
mf
pp
cresc.
rit.
a tempo
rit.
a tempo
mf
f
pp
mp
mf
cresc.
rit.
a tempo
f


p
mf
p
mf
pp
p
dim.
ritardando pp

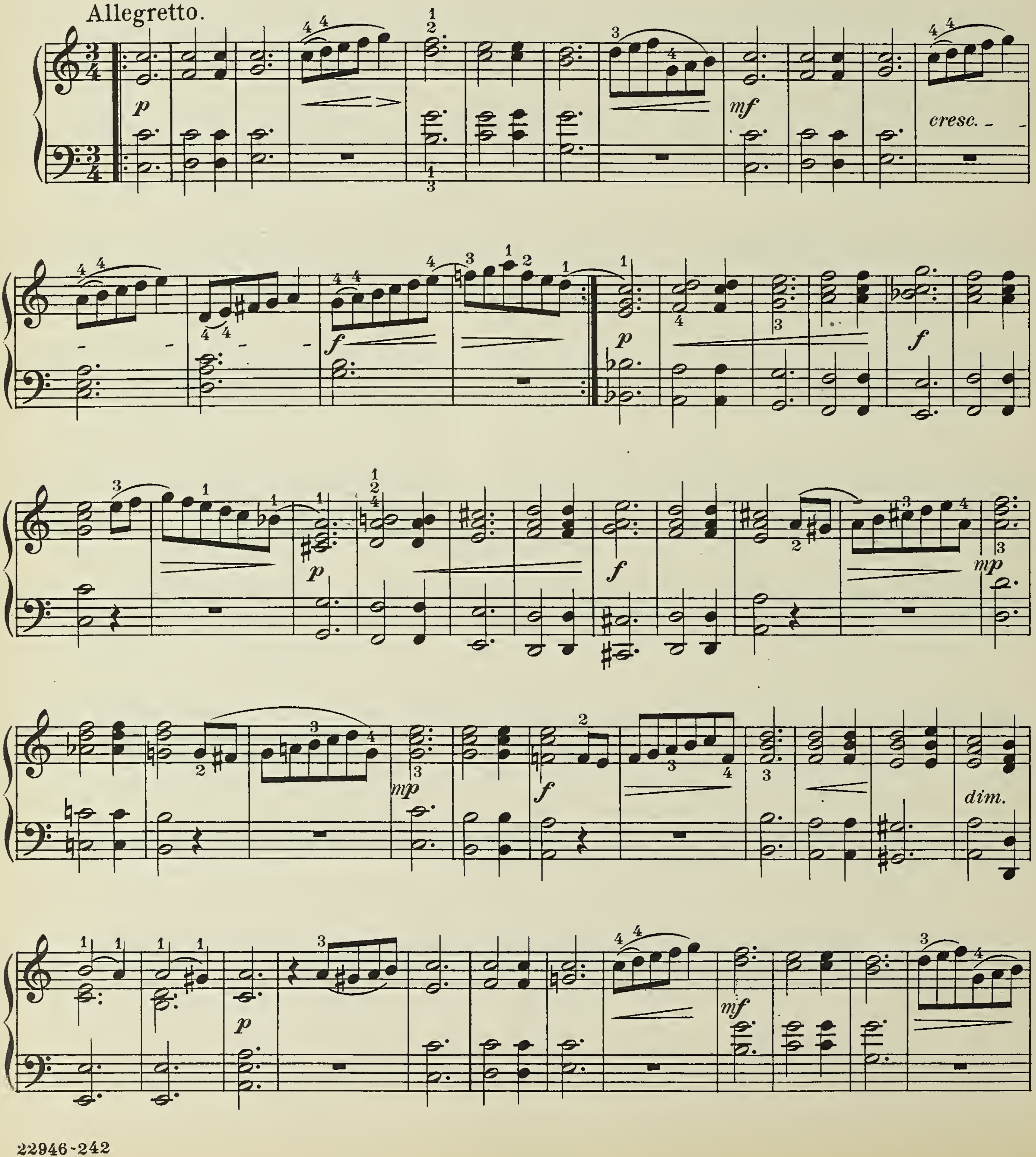
Allegro.


p
cresc.
p
rit.
a tempo
cresc.
f
dim.
rit.
p
a tempo


mf
p
(F♮)
mf
rit.
p
a tempo
rit.
a tempo
mf
cresc.
f
p
mf



Allegretto.



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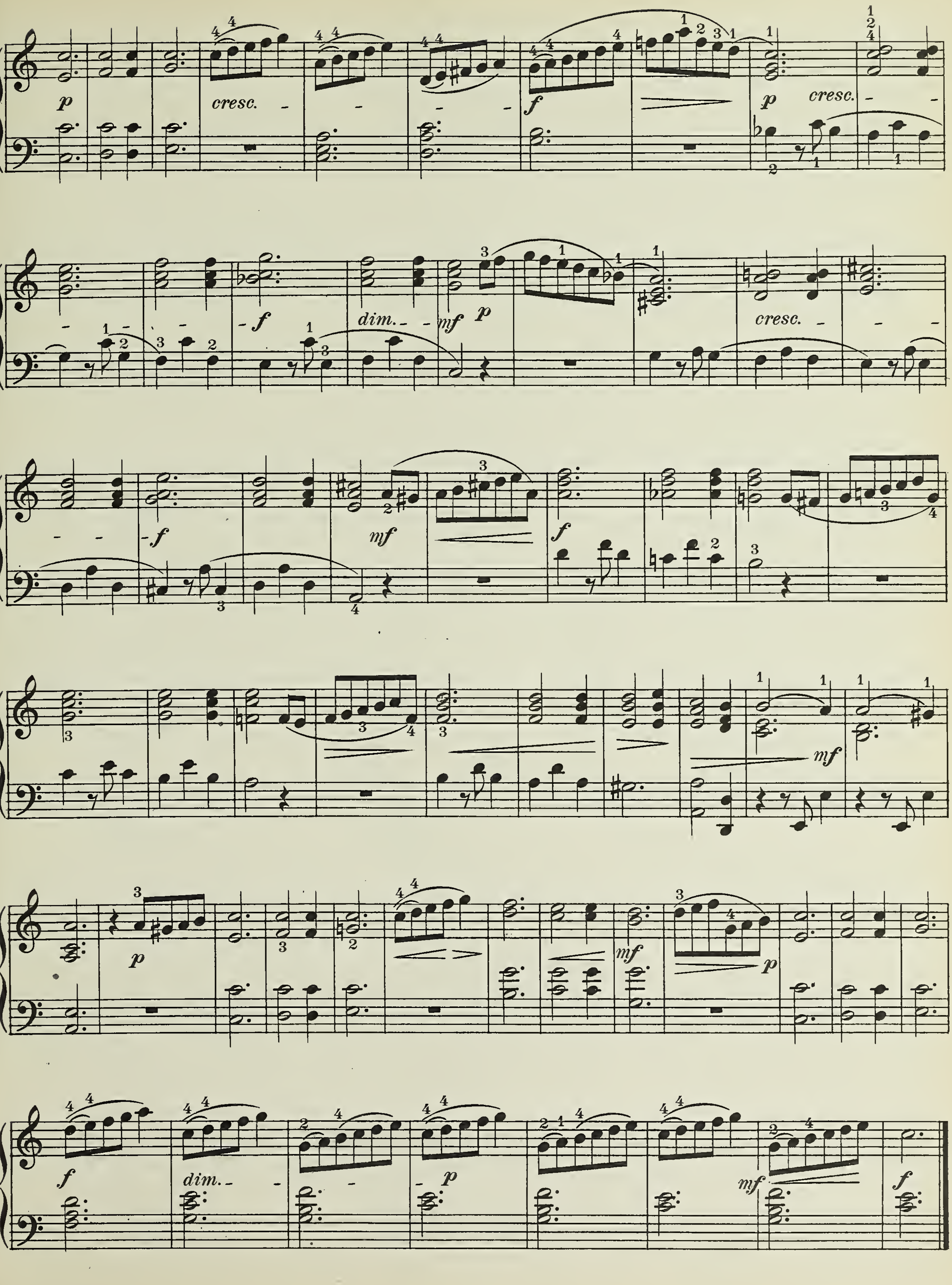


Arpeggios.

Arpeggios are the most frequently used and beautiful characteristic of the harp. Two or more notes can be played as arpeggios up and down thru all octaves.

The most effective and most even arpeggios are produced when four and four or three and three fingers are used, as the technic and control of fingers is governed by the number of fingers placed. Constant crossing of the hands interferes with smoothness of an arpeggio. The player decides the fingering beginning in the bass with the left hand and playing the highest notes with the right hand.

In short arpeggios or in arpeggios with an uneven number of notes, it is better to use more fingers in the treble than in the bass. It is easier to cross hands in the lower register of the harp.

One hand must be placed before the other hand has played so as to avoid breaks and to keep the same tone quality throughout.

Special Directions for Practice.

In Etuden-Melodien-Album by Ed. Schuecker, Op. 8. Teil 1. study No 4.

In Etuden-Schule by Ed. Schuecker, Op. 18. Teil 1. study No 15 and 11.

In Methodes et Etudes by N. Ch. Bochsa, 5. Cahier study No 5, 7, 9, 13.

In Etuden-Melodien-Album by Ed. Schuecker, Op. 18. Teil 1. study Var. 6.

In Etuden-Schule des Harfenspielers, Op. 18. Teil 1. study No 2, 3, 12, 14, 15, 17, 13, 16, 9, 8.

In Etuden-Melodien-Album by Ed. Schuecker, Op. 8. Teil 1. study (Fuenfzehn Etuden) in following sequence; No 1, 14, 5, 6, 7, 2, 3, 10, 11, 13, 12, 8, 9, 15.

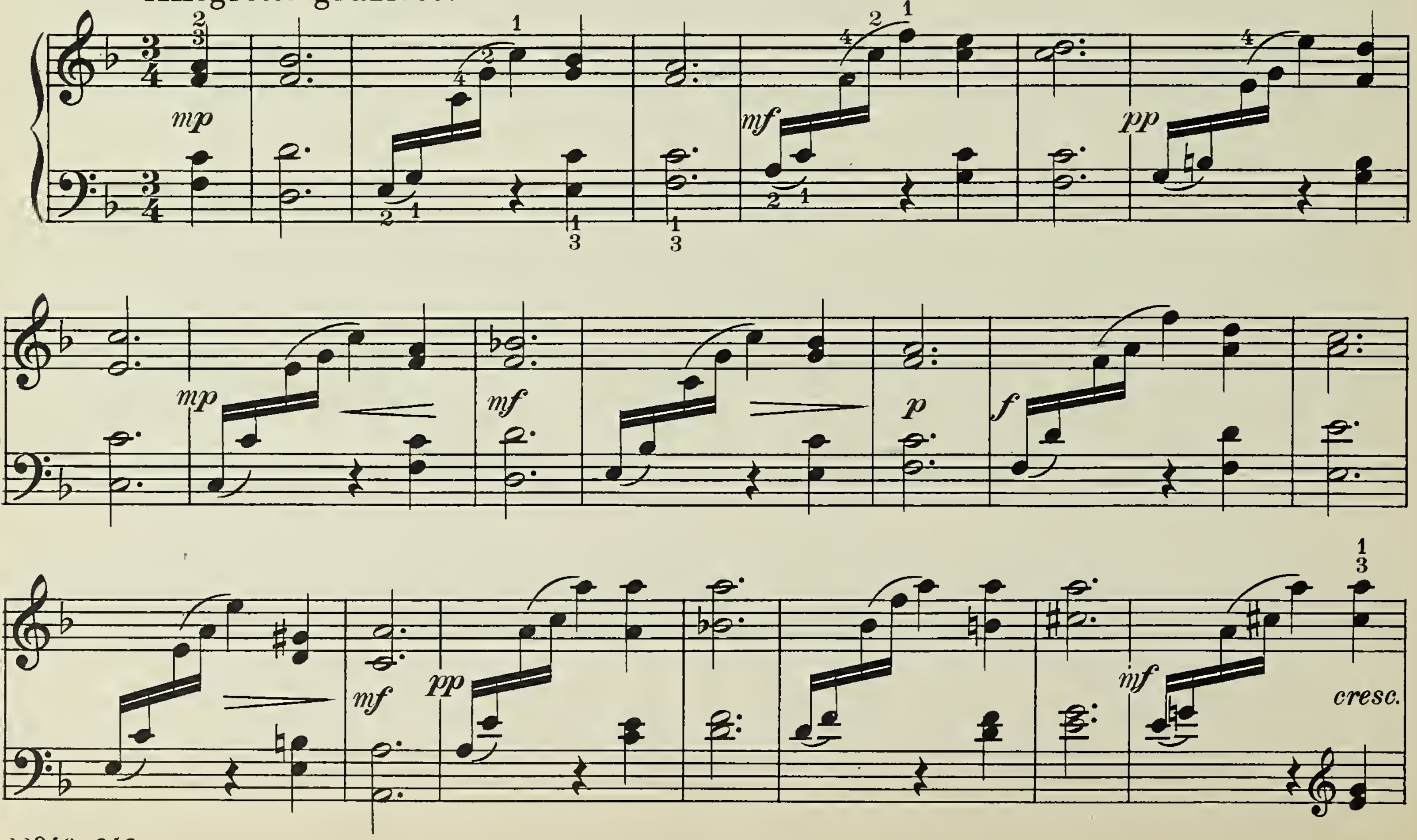
In Etuden-Schule by Ed. Schuecker, Op. 18. Teil 1. study 10, 25, 20.

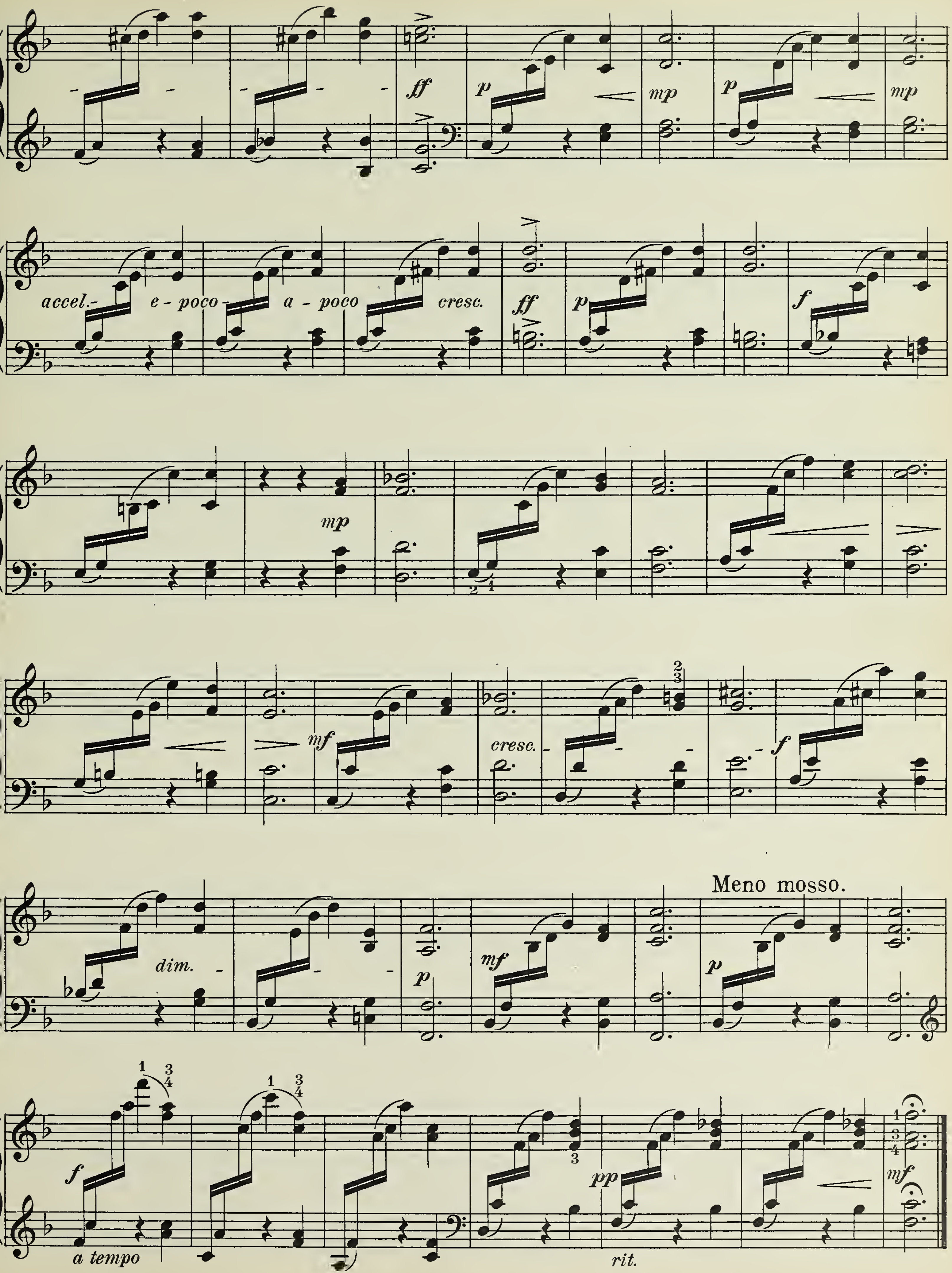
In Methodes et Etudes by N. Ch. Bochsa, 5 Cahier, study No 6, 1, 2, 4, 18.

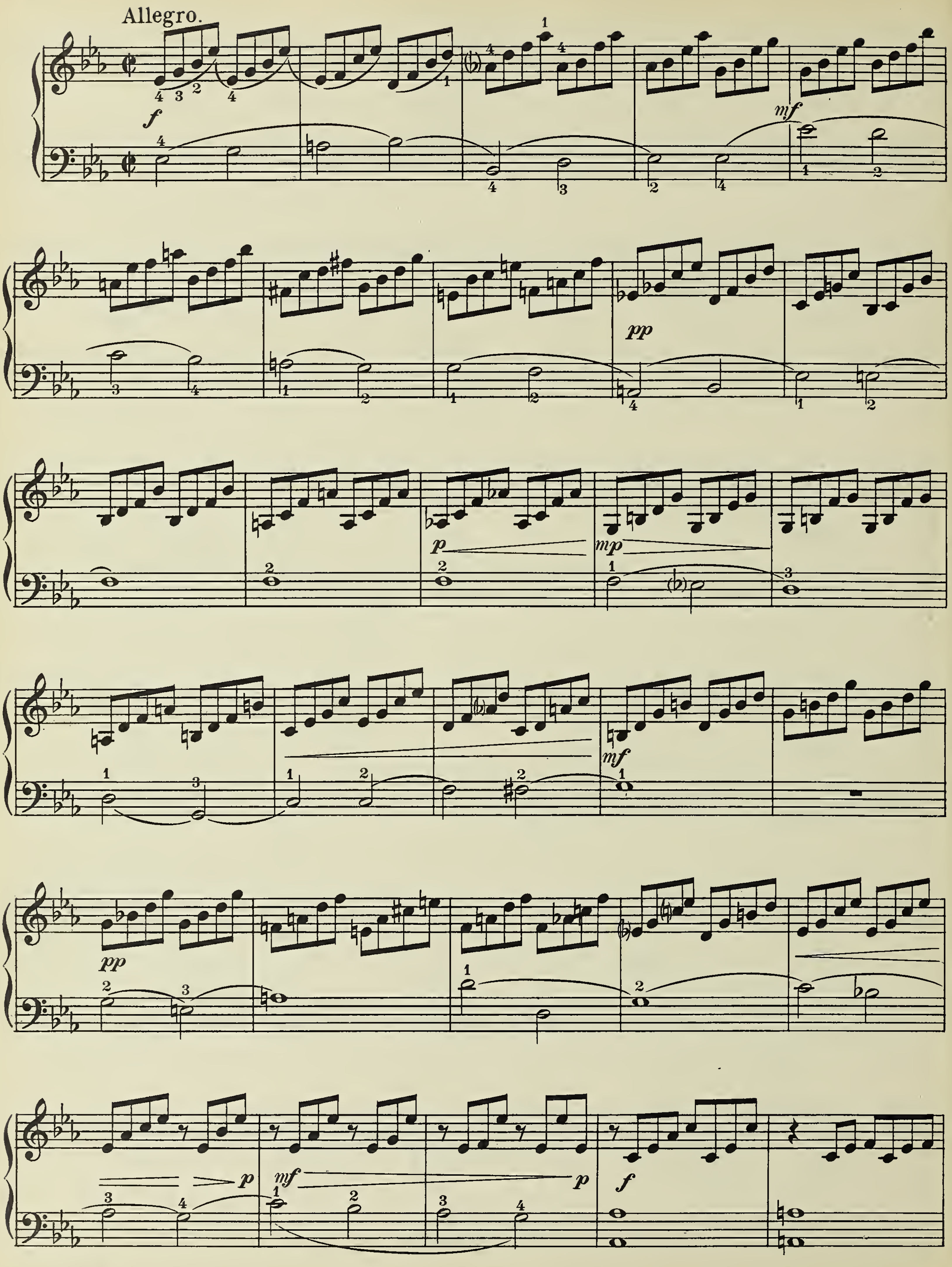
In Etuden-Melodien-Album by Ed. Schuecker, Op. 18. Teil 1. study No 9. (Kleine Studie) No 8. (Melodie) No 13. (Prelude) No 14. (Prelude) No 10. (Stueckchen) No 16. (Prelude) No 17. (Etude) No 20. (Wiegenliedchen)

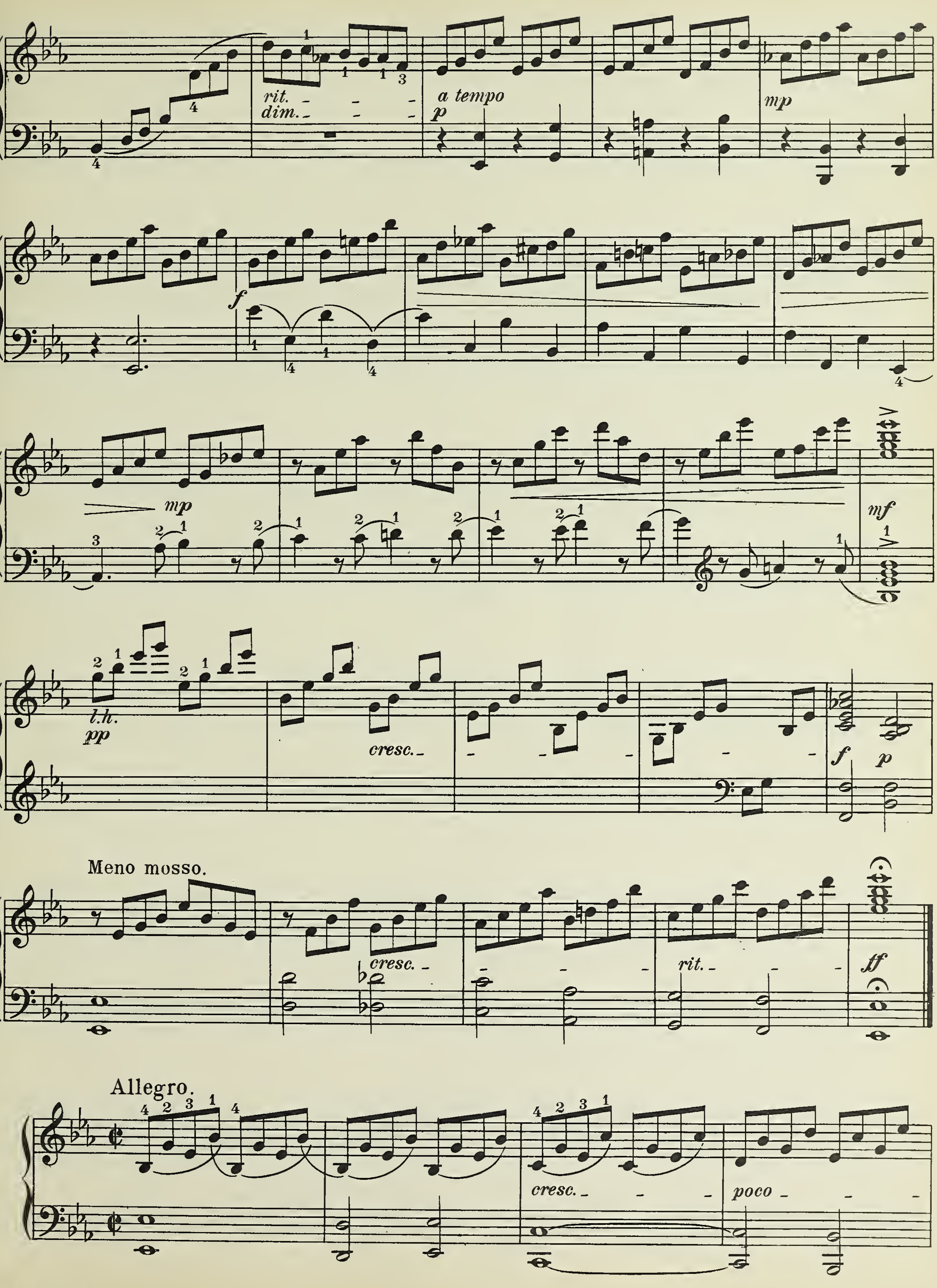
In Etuden und Preludien by F. J. Nadermann Teil 2. study No 8, 9, 10, 11, 7, 14, 15, 16, 12, 13, 22, 21, 23.

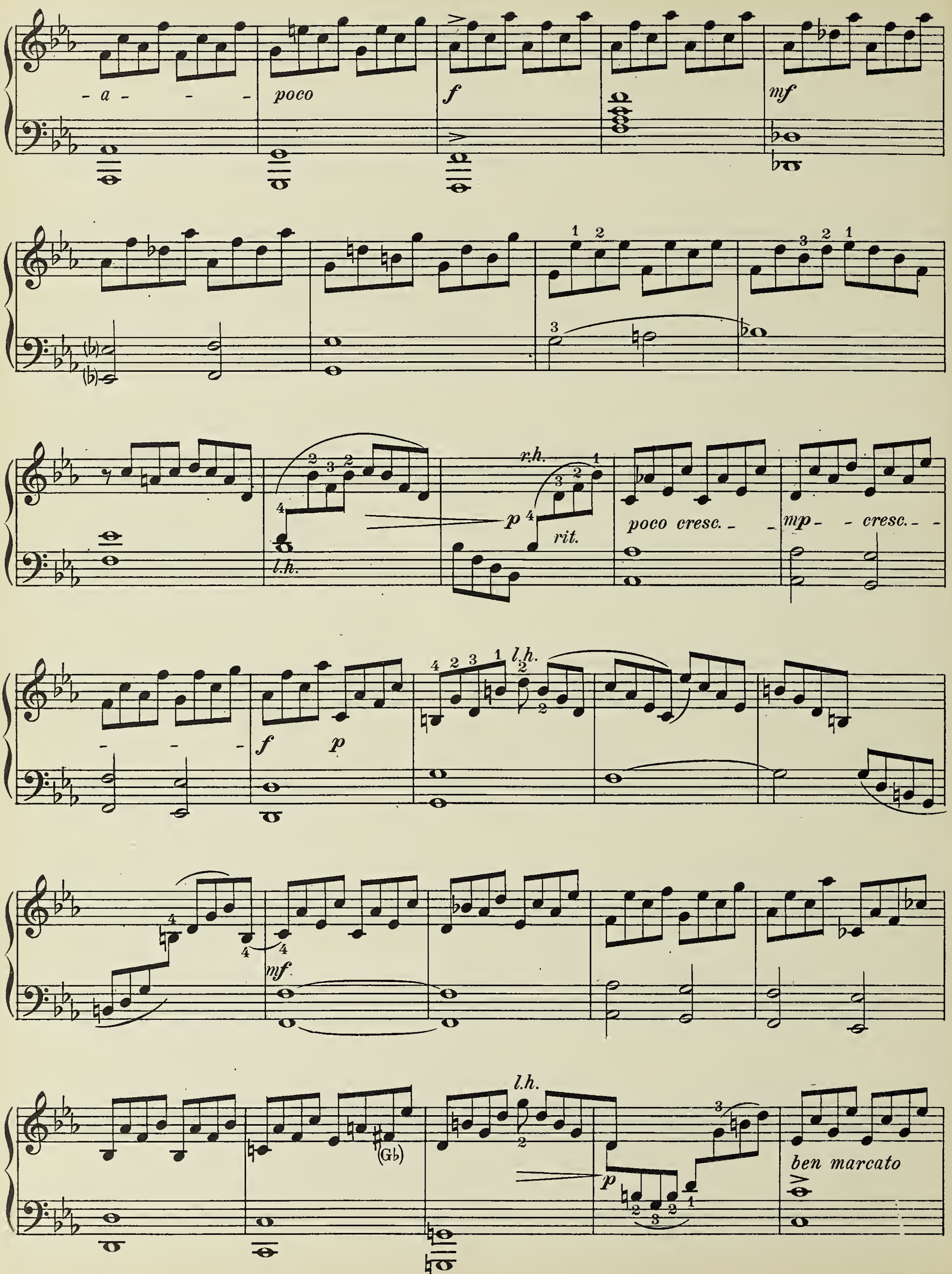
Allegretto grazioso.

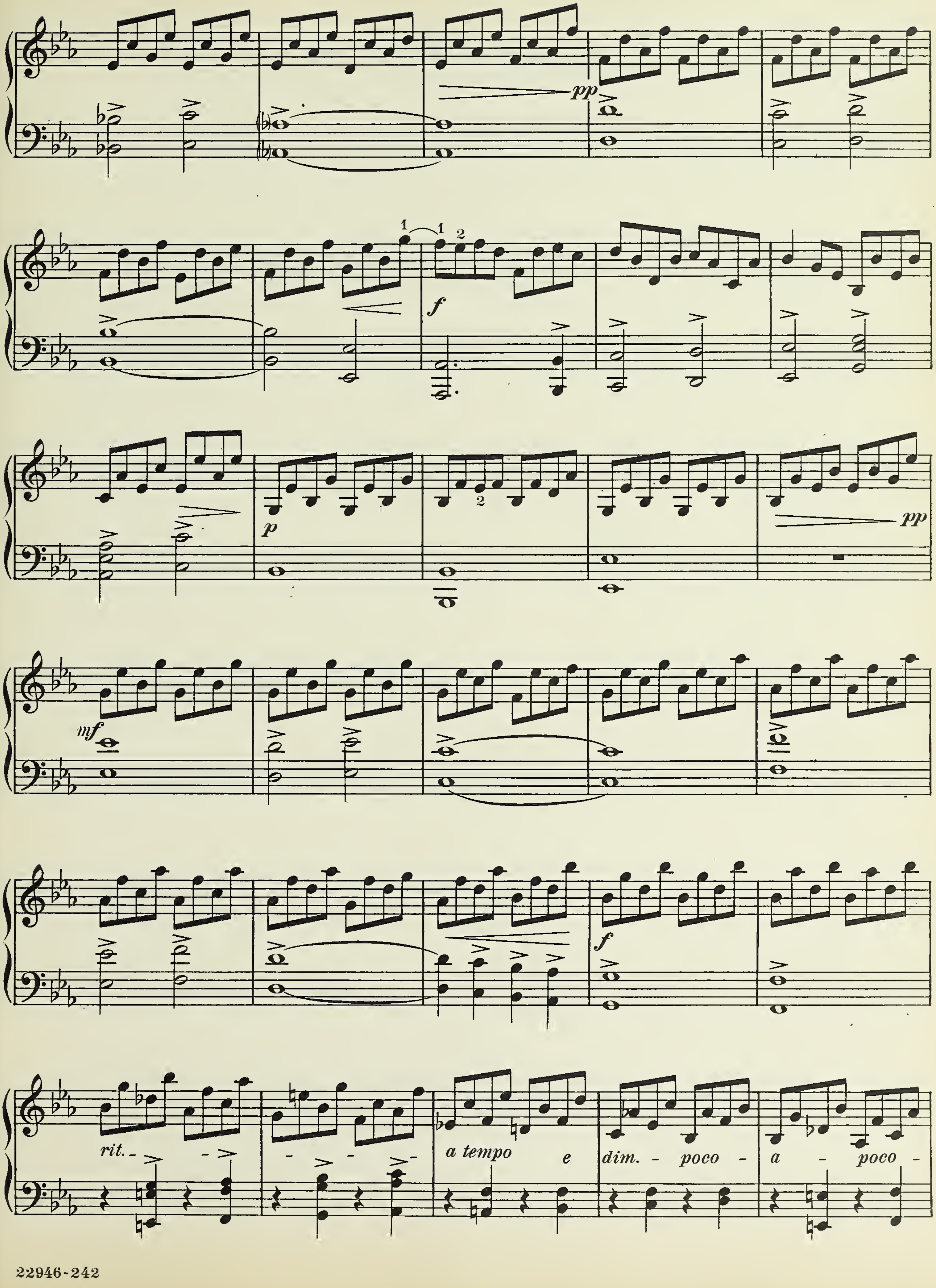


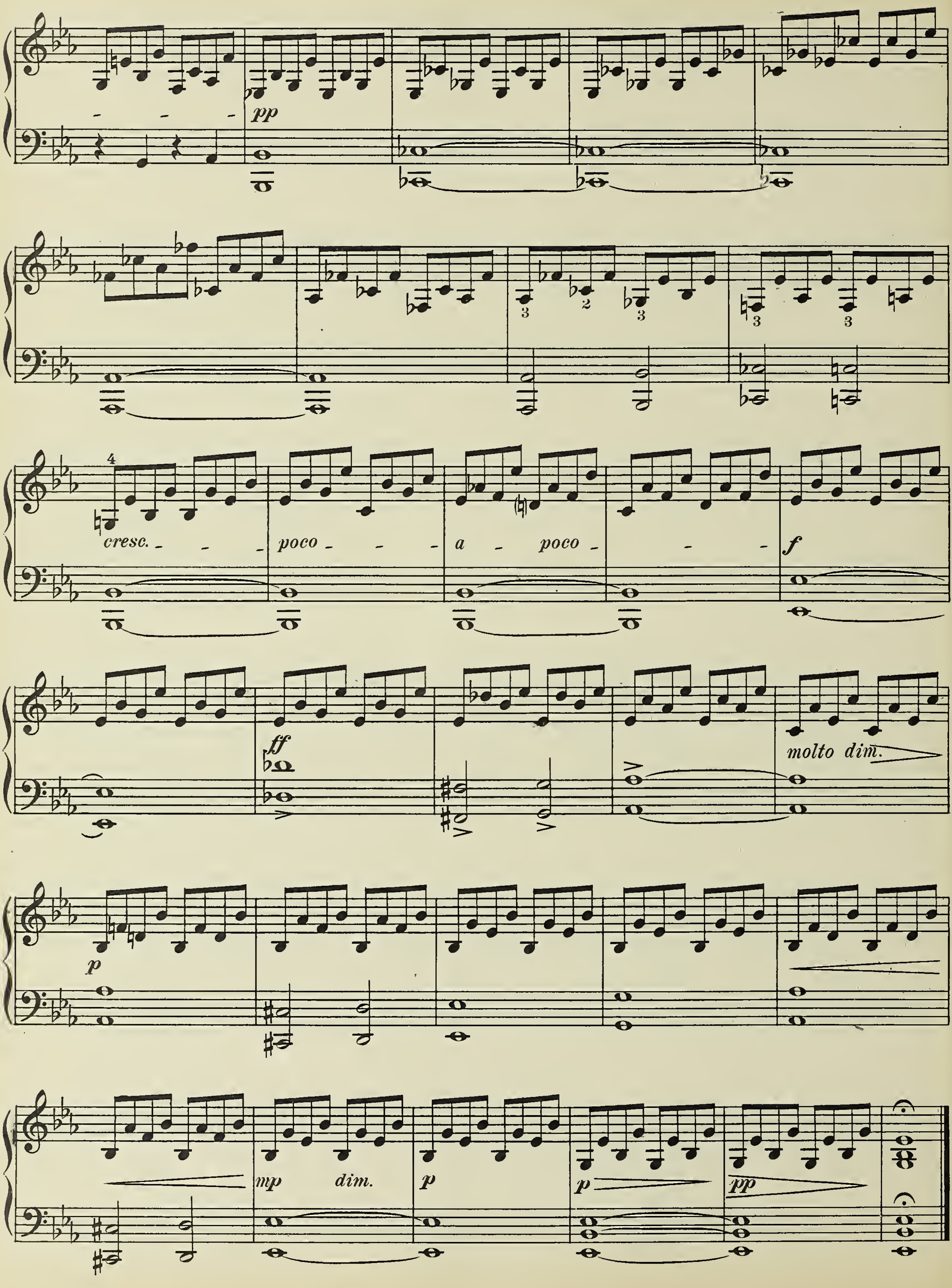

ff
p
mp
accel. - e - poco - a - poco cresc.
f
mf
cresc.
dim.
Meno mosso.
a tempo
pp
rit.


Allegro.
f
mf
pp
p
mp
mf
pp
p
mf
p
f

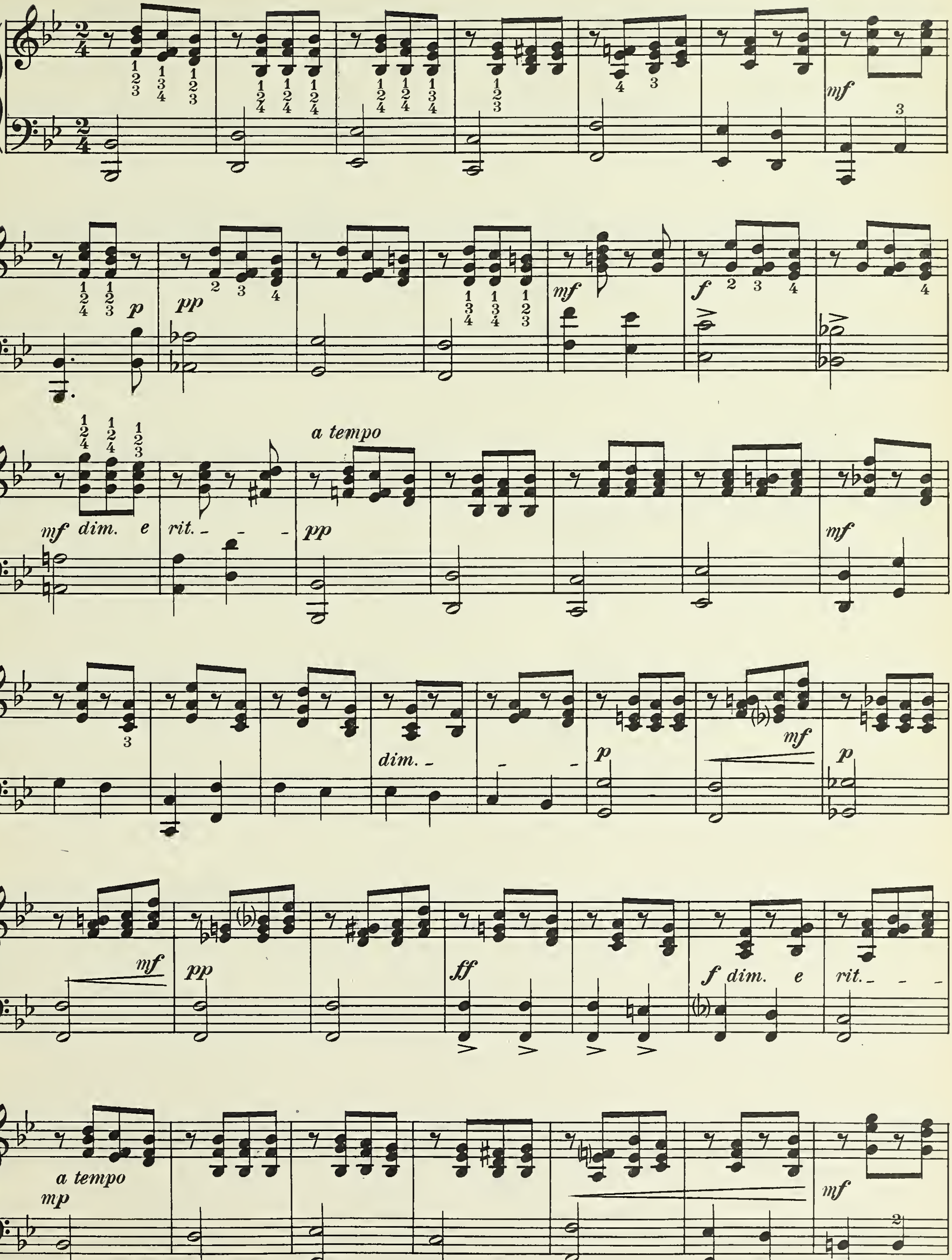

rit.
dim.
a tempo
p
mp
f
mp
mf
l.h.
pp
cresc.
f
p
Meno mosso.
cresc.
rit.
ff
Allegro.
cresc.
poco

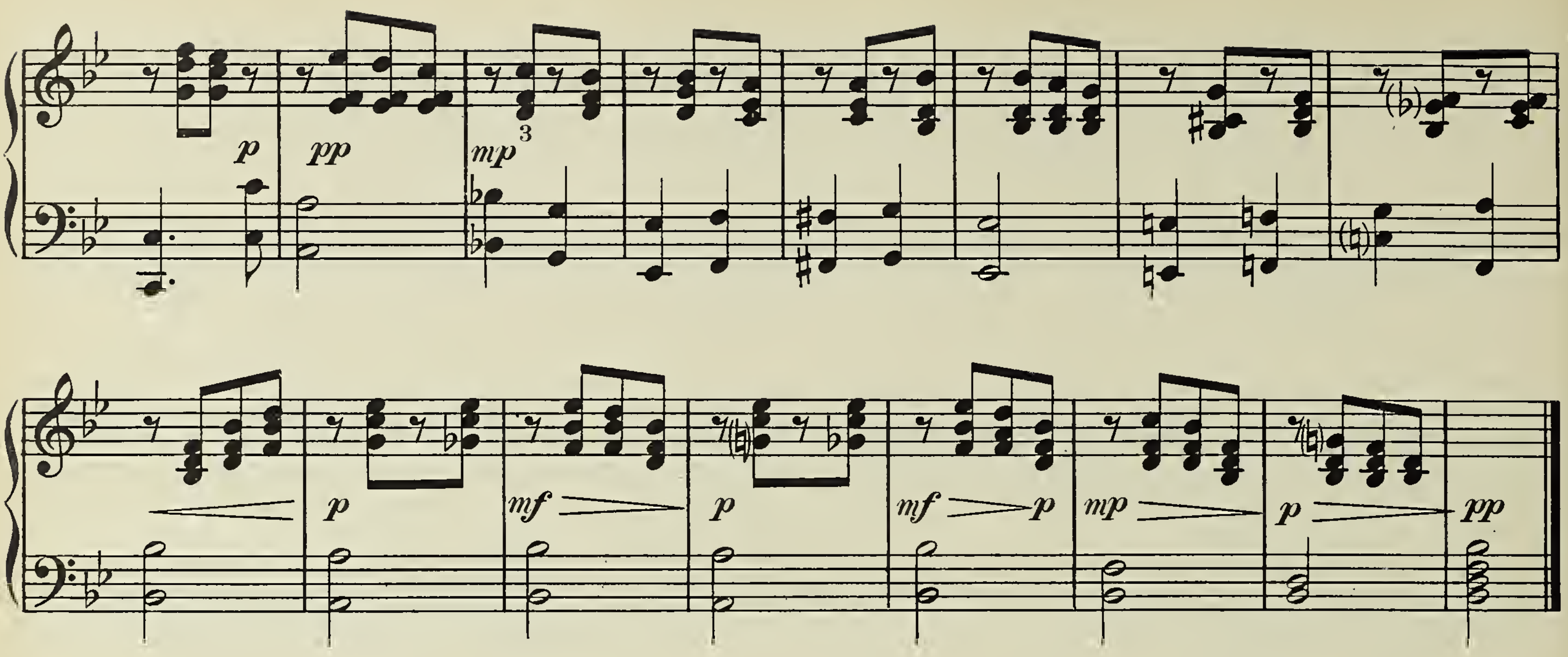

- a - - -
poco
f
mf
r.h.
p
rit.
l.h.
poco cresc. - -
mp - - cresc. - -
- - -
f
p
l.h.
mf
(G♭)
l.h.
p
ben marcato

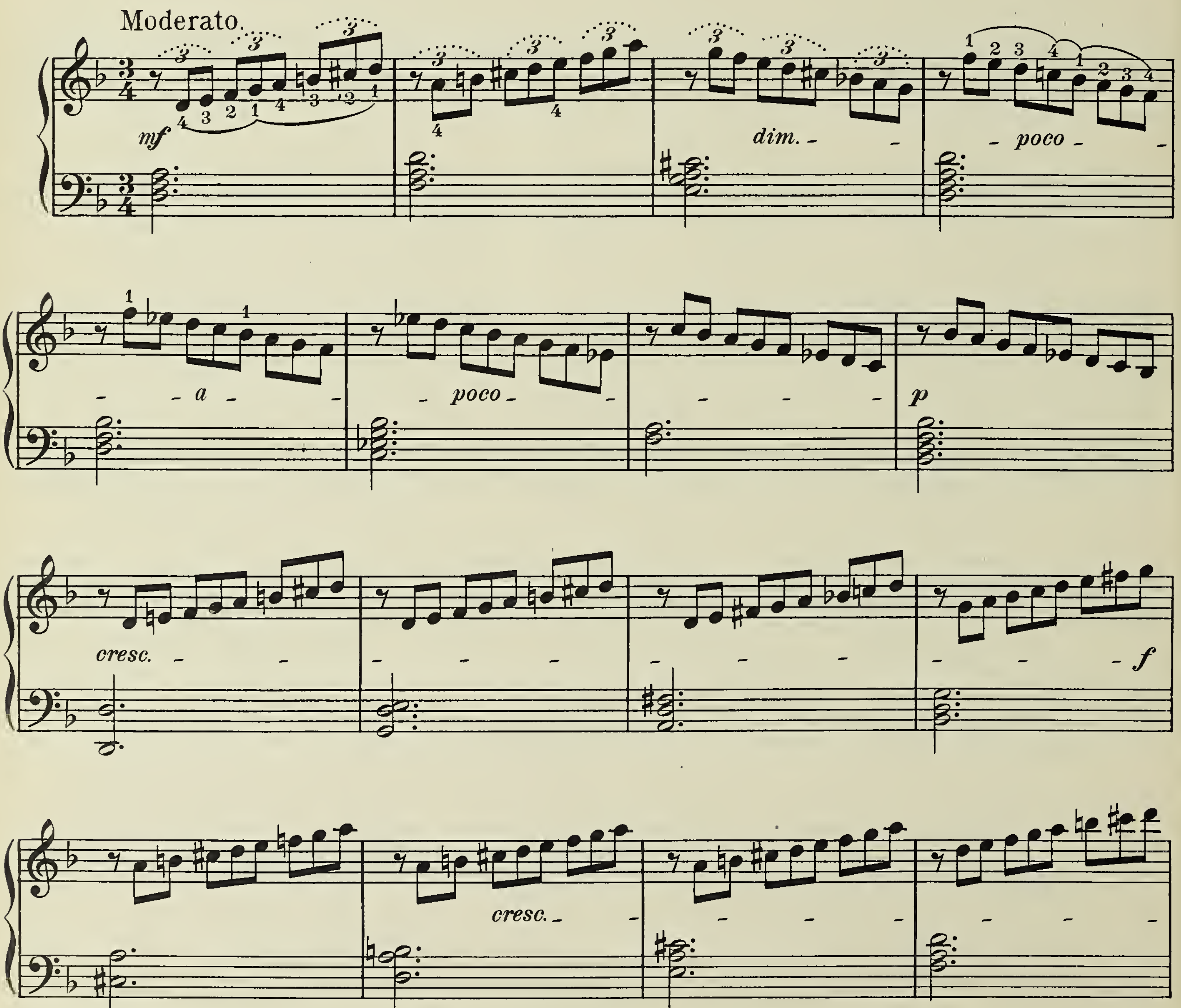

pp
1
1
2
f
p
2
pp
mf
f
rit. - - -
a tempo
e
dim. - poco - a - poco -

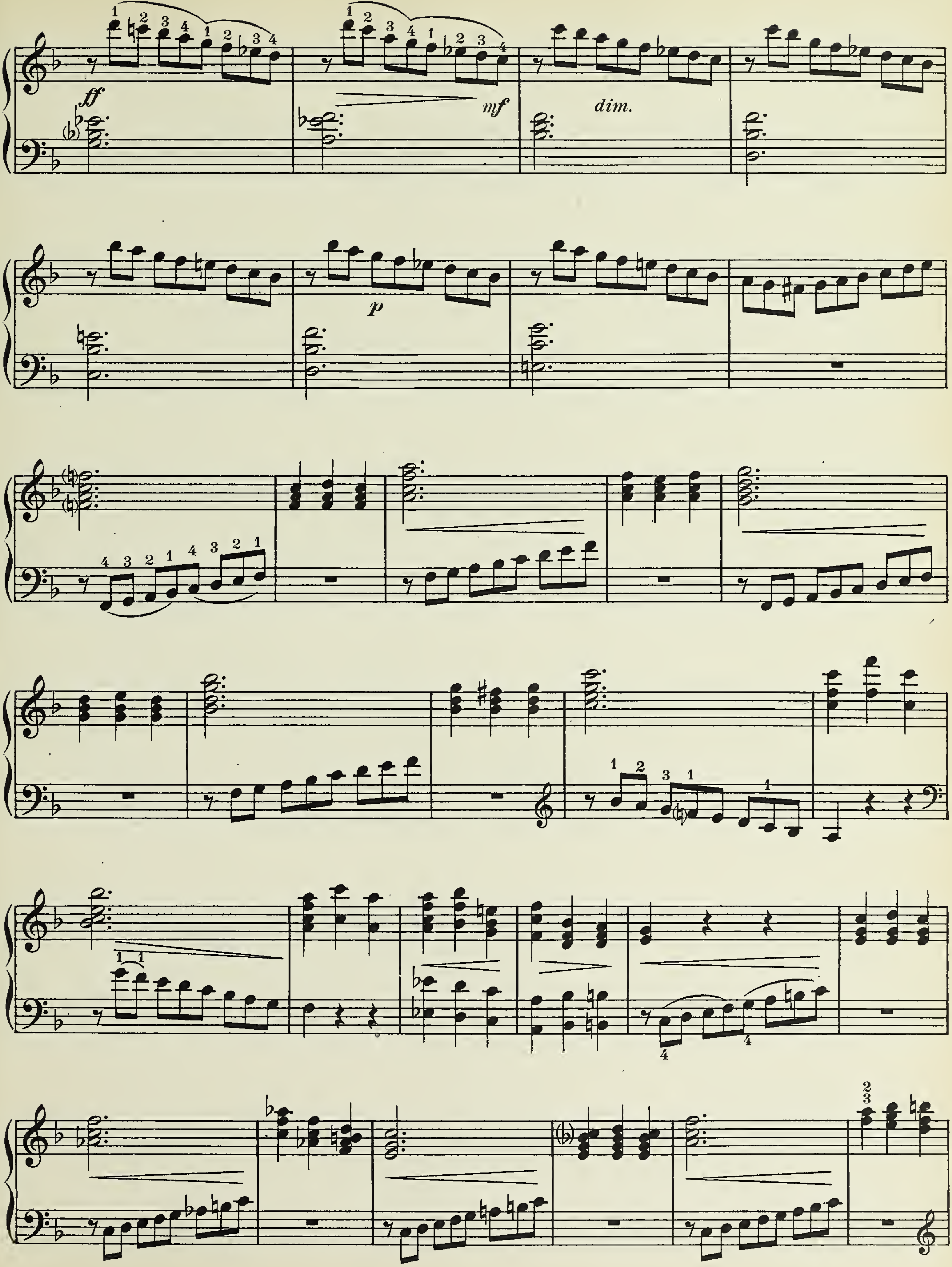

pp
3
2
3
3
3
4
cresc.
poco
a
poco
f
ff
molto dim.
p
mp
dim.
p
p
pp

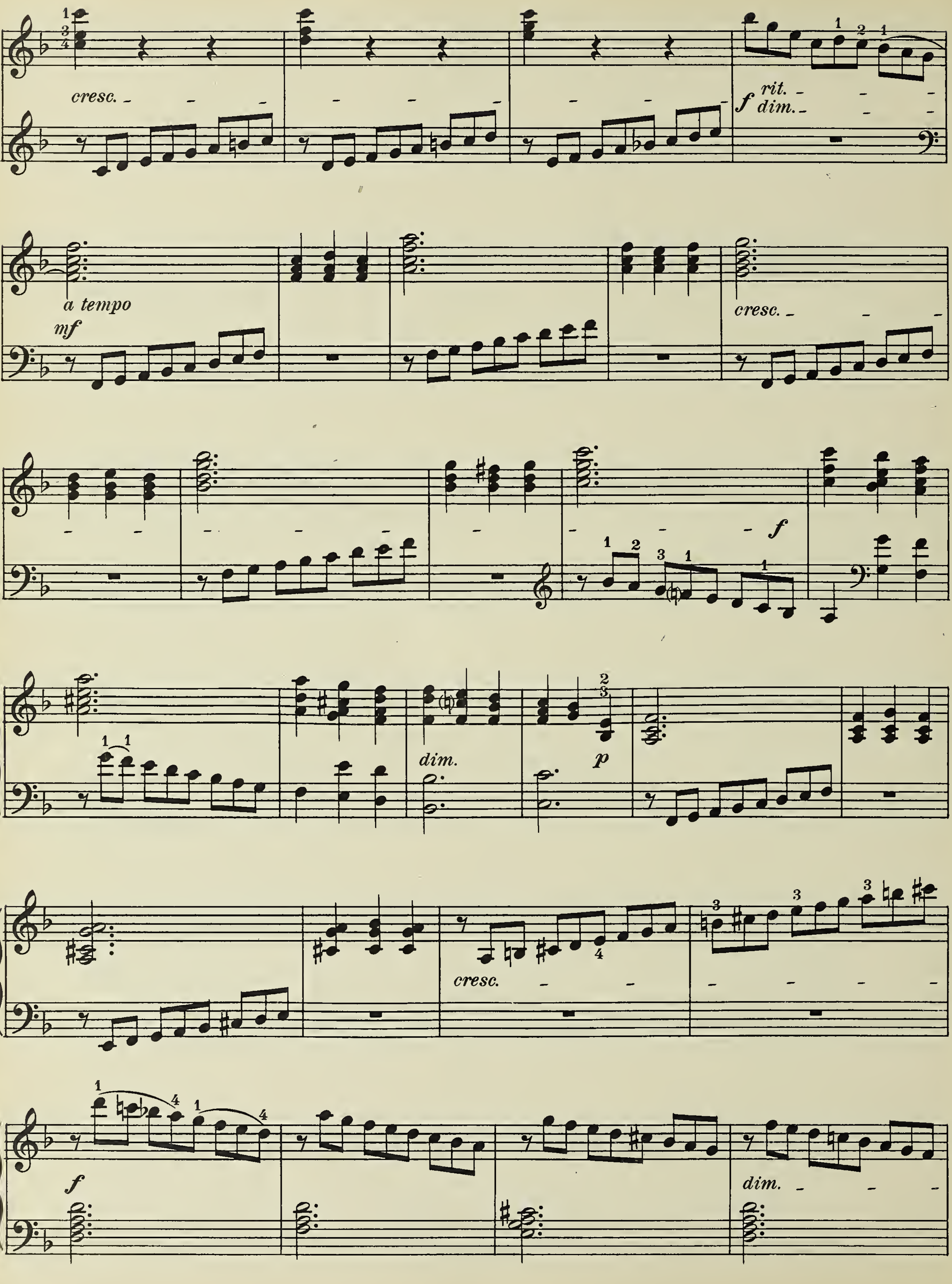
Andantino.

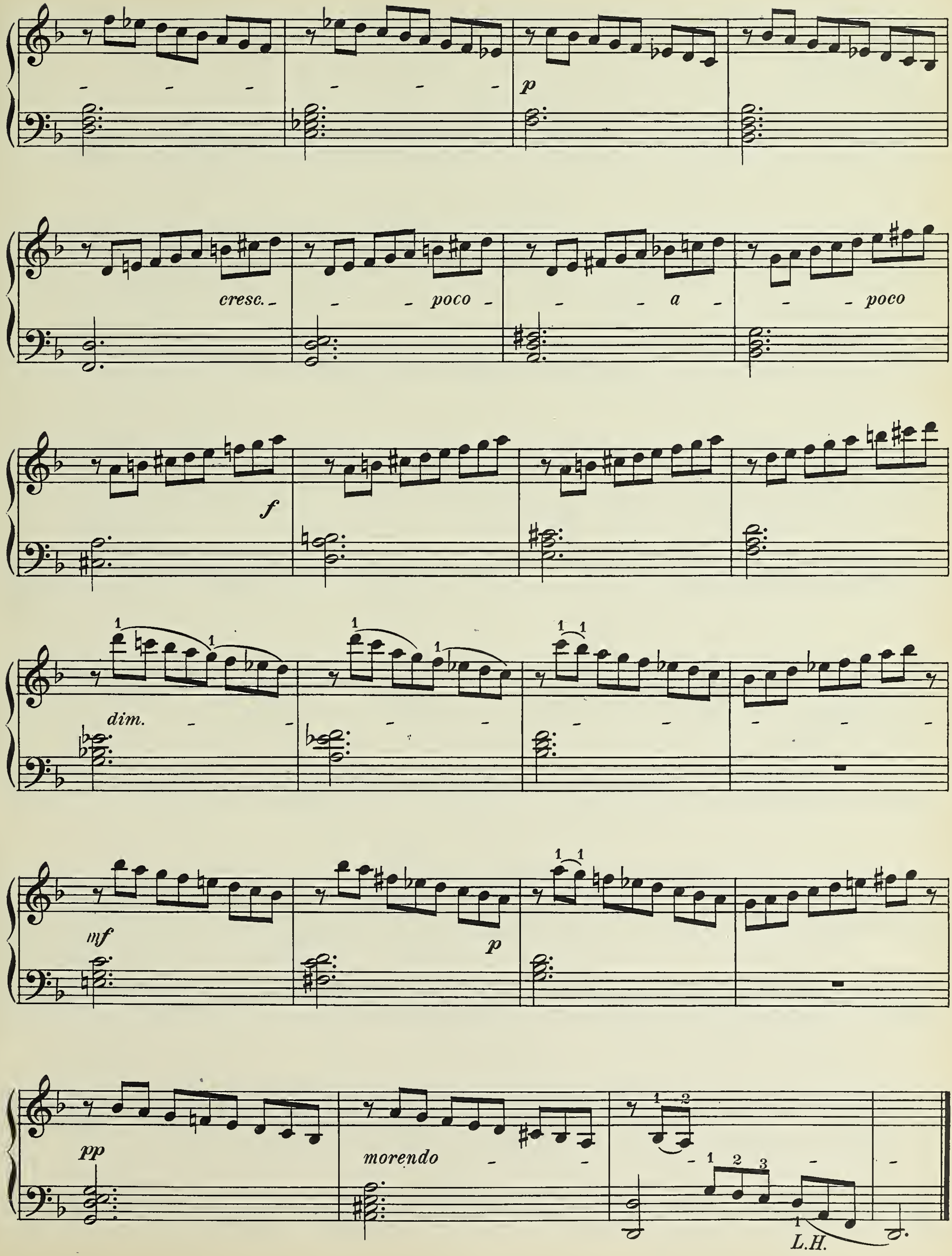

mf
p
pp
mf
f
mf
dim.
e
rit.
a tempo
pp
mf
dim.
p
mf
p
mf
pp
ff
f
dim.
e
rit.
a tempo
mp
mf

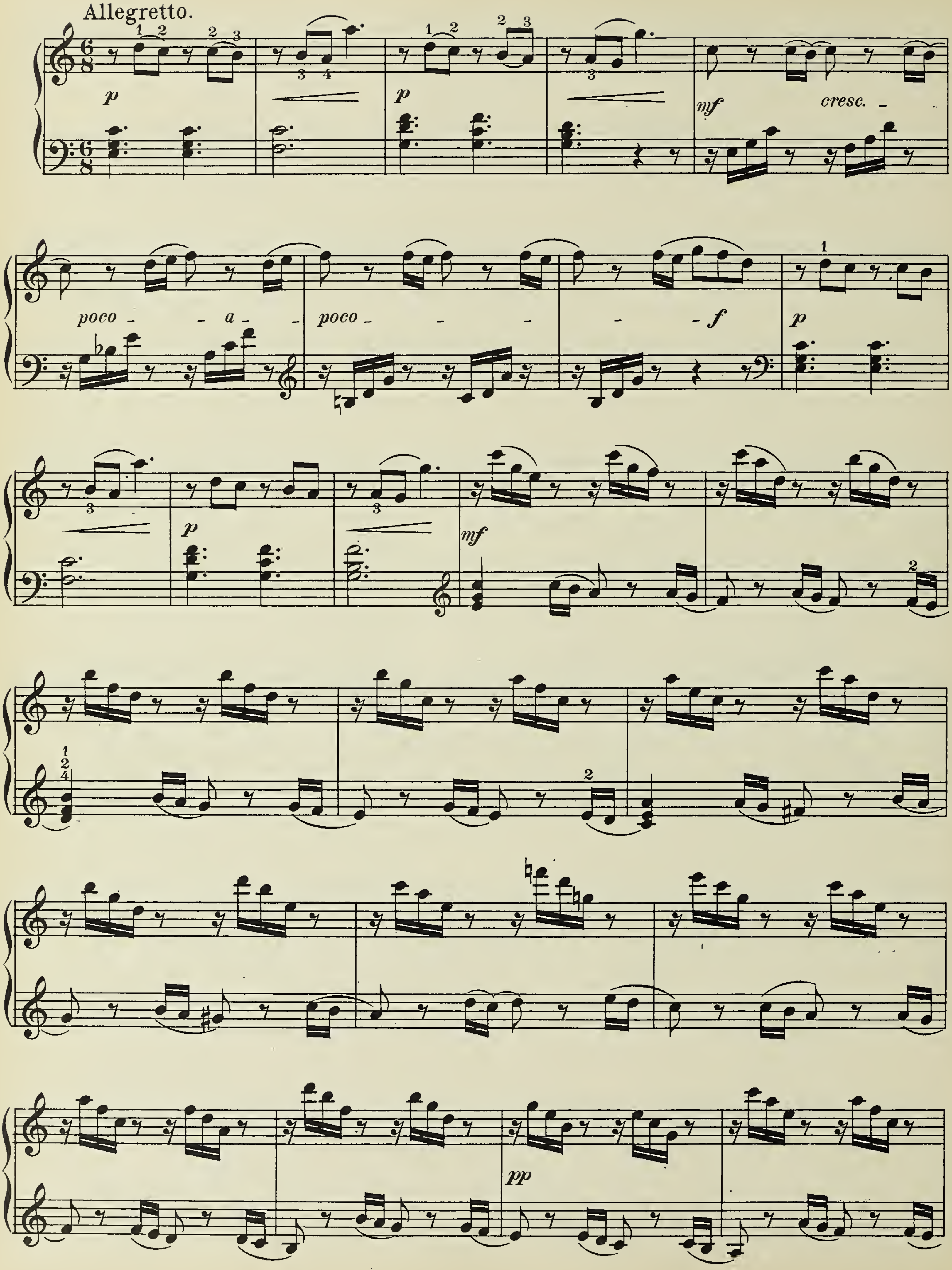

p
pp
mp
p
mf
p
mf
p
mp
p
pp

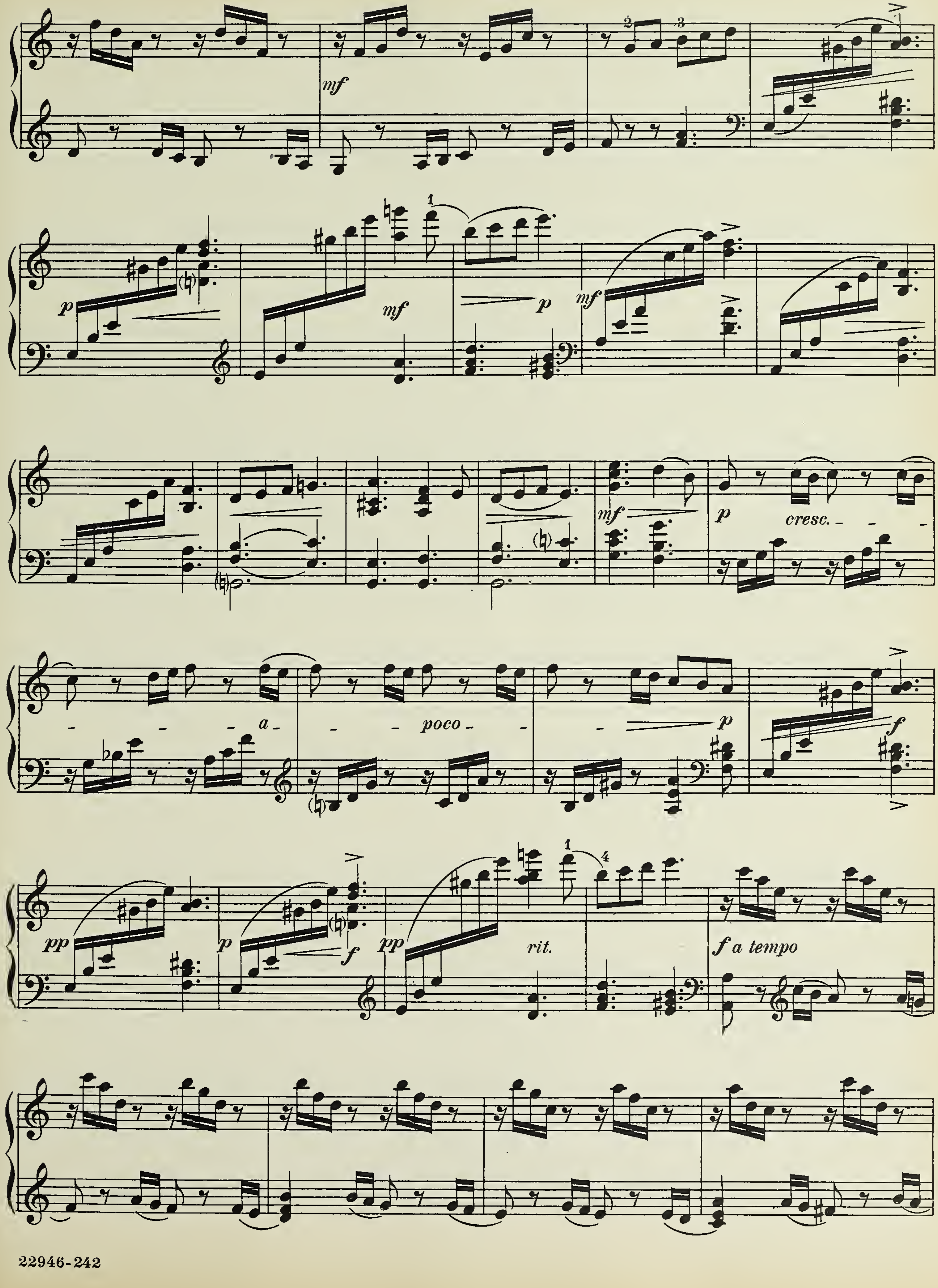

Moderato.
mf
dim.
poco
a
poco
p
cresc.
f
cresc.

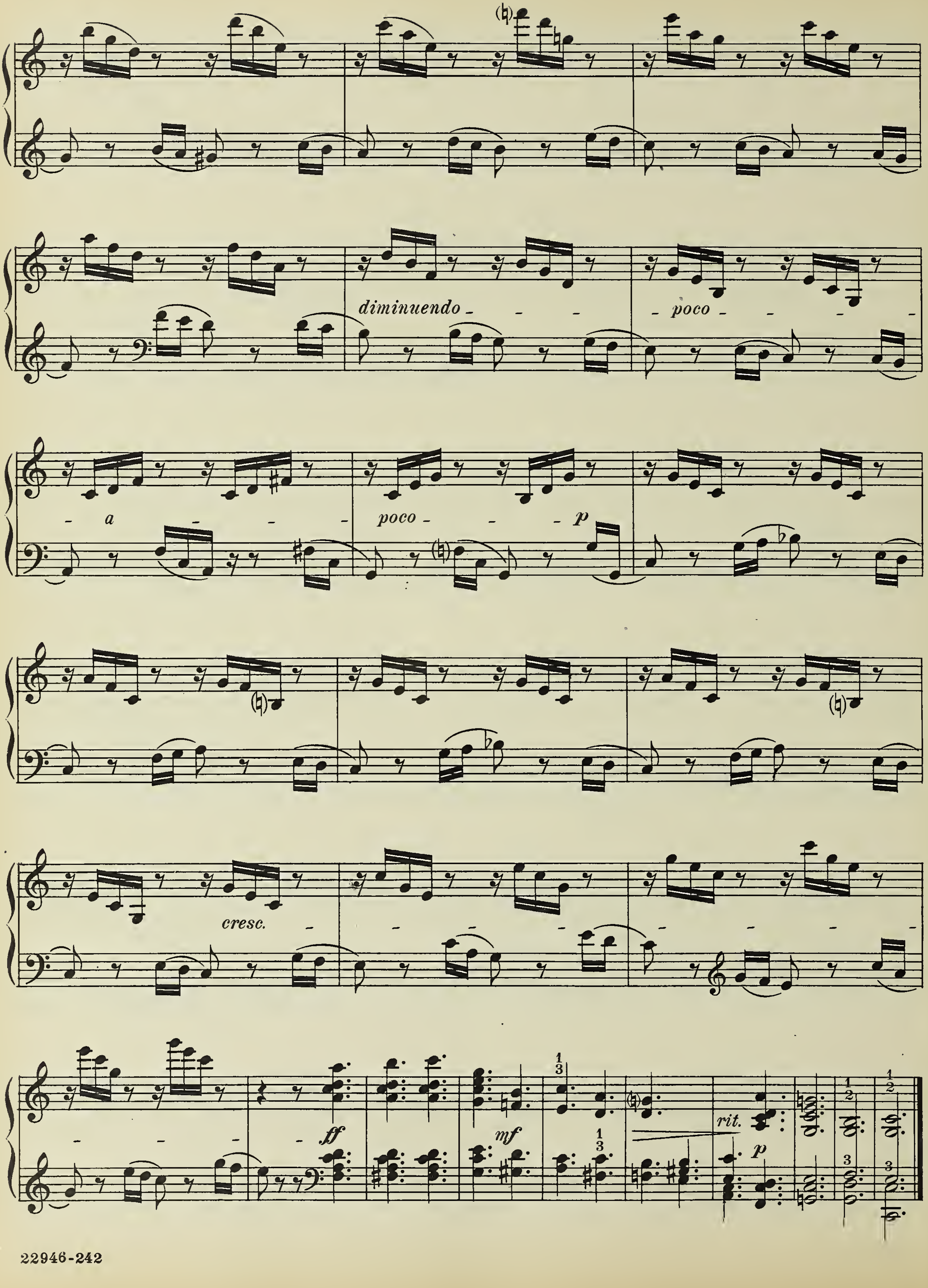

ff
mf
dim.
p


cresc.
rit.
f dim.
a tempo
mf
cresc.
f
dim.
p
cresc.
f
dim.


p
cresc. - - poco - - a - - poco
f
dim.
mf
p
pp
morendo
L.H.


Allegretto.
p
p
mf
cresc.
poco
a
poco
f
p
p
mf
pp


mf
2
3
p
1
mf
p
mf
p
cresc.
a
poco
p
f
pp
p
f
pp
1
4
rit.
f a tempo


diminuendo
poco
a
poco
p
cresc.
ff
mf
rit.
p

Special Directions for Practice.

In Etuden Melodien-Album by Ed. Schuecker Op. 8. Teil 2. study (Ed. Schuecker) Nº 2.,(Naderman) Etude Nº 2.,(Bochsa) Nº 7, 3, 4, 9.,(Ed. Schuecker) Nº 1.

In Etuden-Schule by Ed. Schuecker Op. 18. Teil 2. study Thema mit Variationen in Etuden-Form. Nº 1. Var. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 19, 18. Schuecker Nº 3, 4, 5, 6, 7, 9, 11, 12, 10.

In Etuden-Schule by Ed. Schuecker Op. 18. Teil 3. study Nº 2, 4, 5, 7, 8, 9, 10, 11, 12, 6, 1.

Study Zwei Phantasiestucke Op. 4. Nº 1.

Au Monastere by A. Hasselmans Op. 29. Priere by A. Hasselmans, Lamento by A. Hasselmans Op. 23. Twilight Murmurs by John Cheshire. Renouveau Etude by B. Godard Op. 82.

In Etuden Melodien-Album by Ed. Schuecker Op. 8. Teil 2. Nº 6, 7, 8, 10. In Nº 12. Place four fingers. Glide with the thumb, and before the fourth finger has played, cross the 2nd finger over the fourth and continue gliding.

In N. Ch. Bochsa Op. 62. 5. Cahier study Nº 15, 20. (See Article On Octaves.)

Harmonics

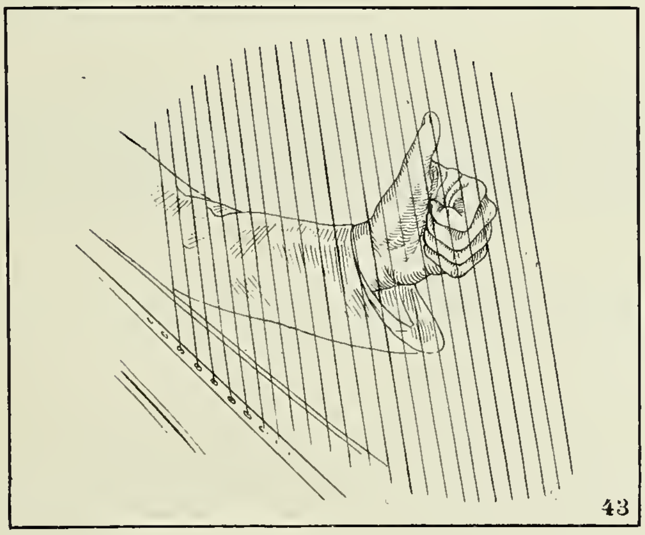
"A partial tone sounded by a simple vibration."

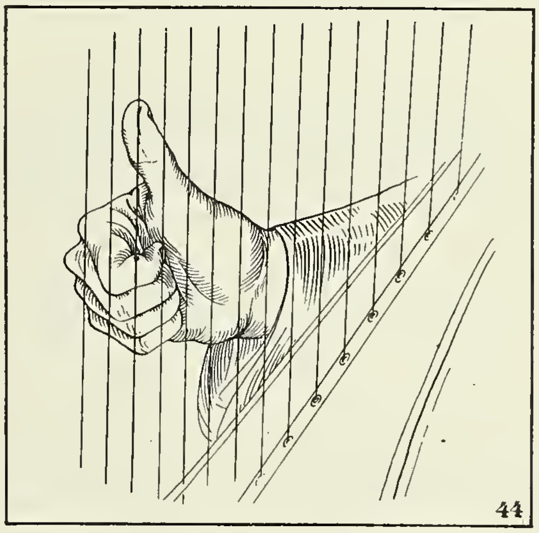
Harmonics should be written for and played only on the three middle octaves or about from 2nd G to the 5th G. They do not sound colorful on the wire strings, neither are they musical nor dependable when played on the short strings of the first and second octaves.

To play harmonics well, the string to be played must be parted exactly in the middle.

The unsymmetrical shape and the mechanism of the harp constantly change the length of the strings and the exact middle is thus constantly changed. Note where the exact halves are of the same string when played in Flat, Natural or Sharp, measuring each time between the vibrating points.

The hand is formed into a fist with the thumb high. The string is parted exactly in half-length with the second joint of the second finger. The upper half of the string is played with the thumb and the hand leaves the strings immediately thus allowing the whole string to vibrate.


43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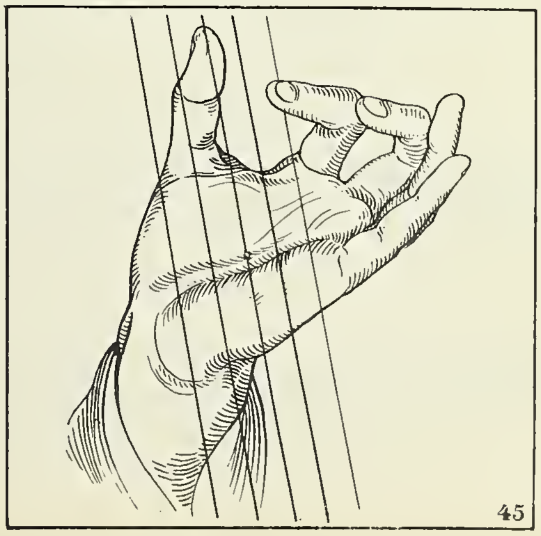

45

The left hand is in better position for playing harmonics than the right hand and can play two, three or four harmonics simultaneously while the right hand can play only one. If two or three strings are to be played in harmonics, the left hand is not closed into a fist, but open, and the lower cushion or the length of the palm parts the strings.

This is possible only on notes that can be parted or covered considering the length of the palm. If a chord of three or four notes is to be played in harmonics, often the right hand plays the highest note. Each harmonic is indicated with a little ring above each note.

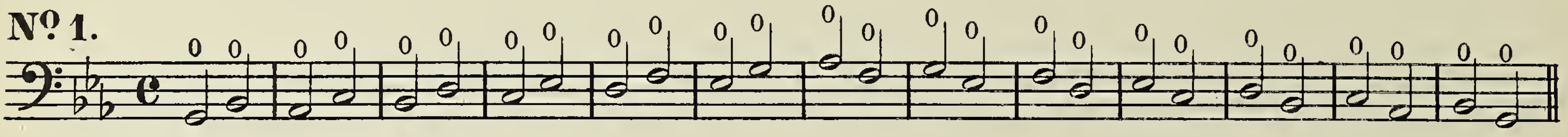
Single Harmonics for the Left Hand.

Find the middle of each string, considering whether the string is Flat, Natural, or Sharp.

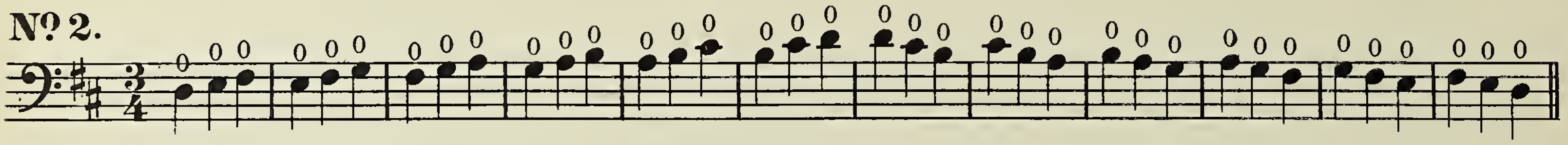
Tighten the hand into a fist but hold the thumb high.

Part the string with the middle of the second joint of second finger, keep the 2nd finger close in the fist (See picture)

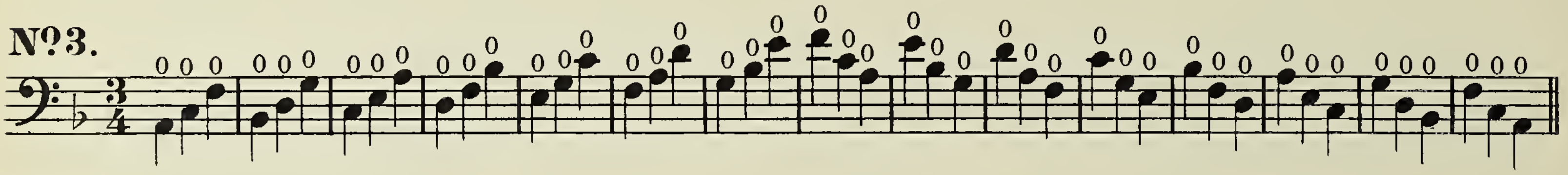
Nº 1.



Nº 2.

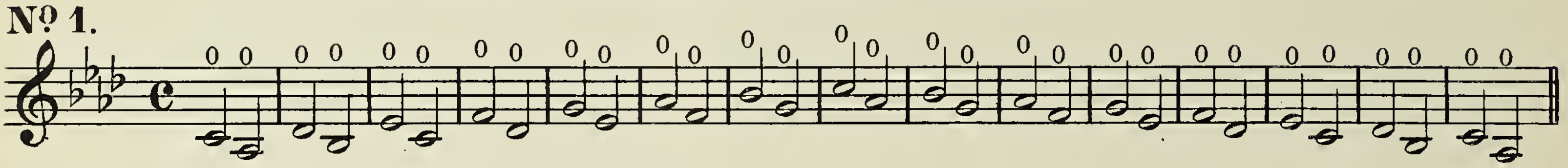


Nº 3.



Single Harmonics for the Right Hand.

Nº 1.



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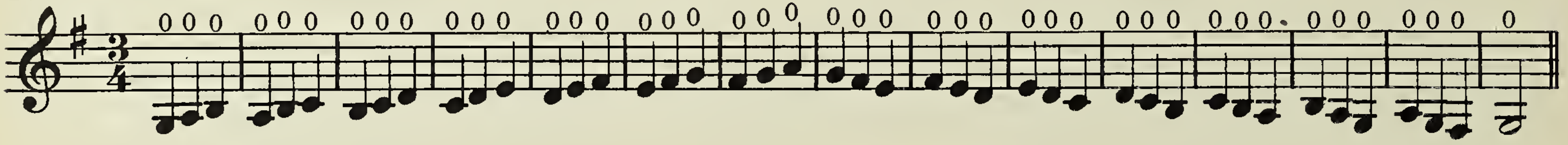
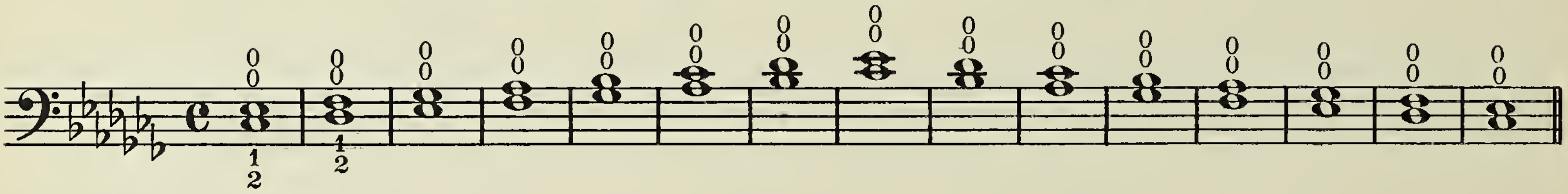
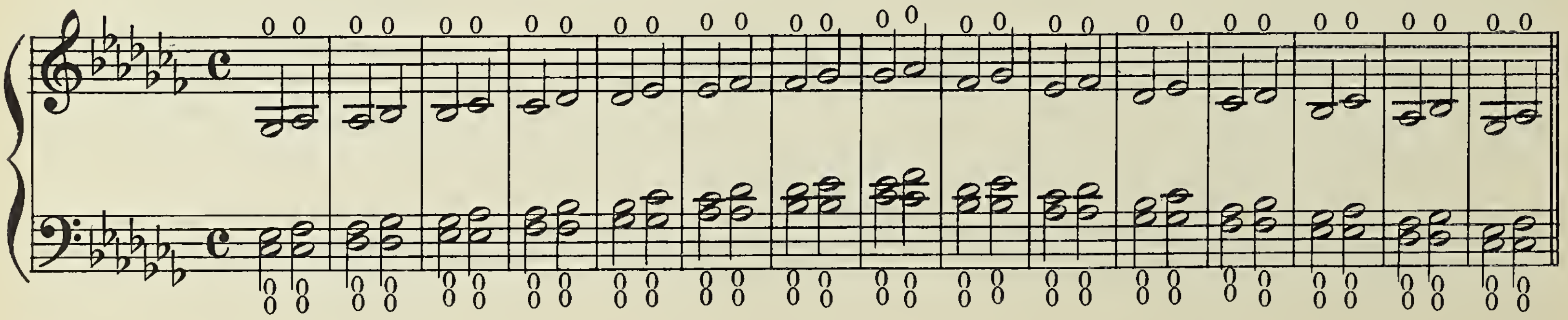


Double Harmonics for the Left Hand.

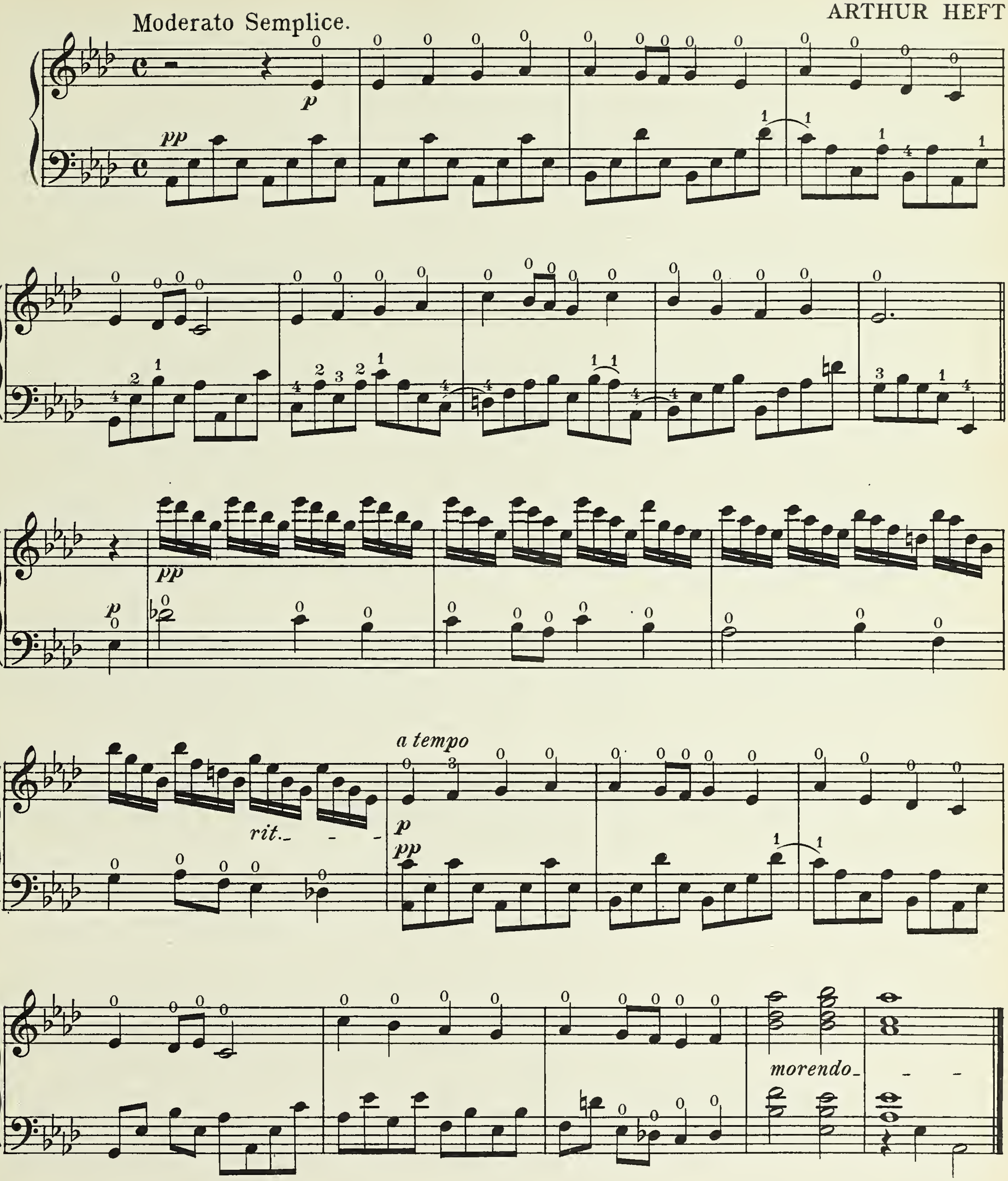


Harmonics for Both Hands.



Lullaby

ARTHUR HEFT



Study Preludes by A. Hasselmans Nº 2. Op. 52. Nº 1. Op. 51. La Harpe Eolienne by Felix Godefroid.
Trois Etudes de Concert by Albert Zabel Nº 1,2,3.
Etuden-Schule by Ed. Schuecker Op. 18. Teil 2. Var. 20, 21.
Etuden und Praludien by F. J. Naderman Teil 1. Nº 14, 17, 18, 19, 20, 15, 16, 13, 21, 22.
Etuden und Praludien by F. J. Naderman Teil 2. Nº 24, 25, 26, 27, 17, 18, 19, 20, 29, 28, 30.
In N. Ch. Bochsa Op. 62. 5. Cahier study Nº 19.

Trills

Each instrument has its natural and appropriate effects and characteristics, but certain demands, which may not be perfectly adapted to the essential qualities of the instrument, are sometimes made. The pianist can make trills, the violinist play chromatics, the organist sustain tones, the harpist can play harmonics and glissandos; but the beauty, effects or limitations of any one instrument should not be compared with possibilities of another instrument.

The trill is not frequently used in harp music, due to lack of carrying power. The tone balance obscures the trills and unless a composition calls for such ornamentation or contrast, trills seem ineffective against the surrounding tones. In accompaniments and other secondary roles, trills are satisfactory.

Trills can be played on two neighboring strings of different tones or the same tone (one string being doubled enharmonically as B♮ and C♭) The two strings may be played with the first and second fingers or with the first and fourth, and the second and third fingers in rotation.(1423,1423)

Trills can be played also with both hands, playing the first two notes with the second and first fingers of one hand and the second two (same notes) with the other hand, or reversed.

Examples of Single-Note Trills for Systematic Practice.

Rules and Position for Single-Note Trills.

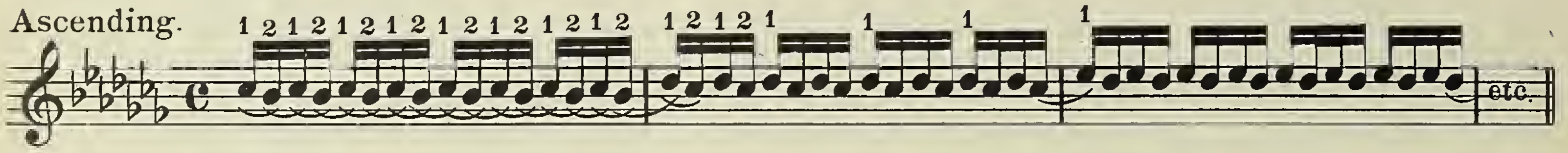
Hand is held open, steady, in the middle of the strings. Place needed fingers straight in the first joint, and play back and forth from the knuckle joint. The thumb is held high and bent after playing. Place the fingers in the same place on the strings while playing.

Exercise Nº 1. Place the thumb of the right hand on third C, and the second finger on B below.

Play and repeat C and B, placing one finger back again before playing the other.

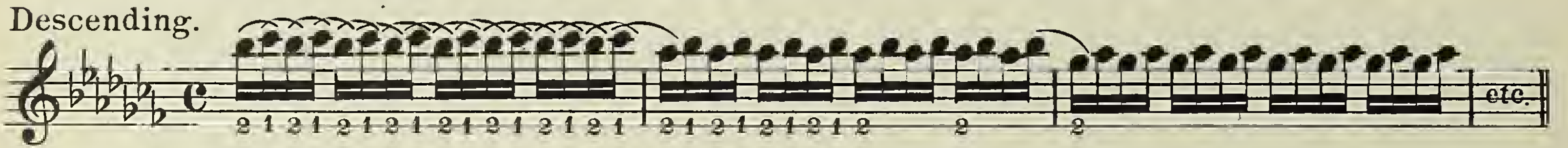
To play a trill on any note of the ascending scale, play trill and without pause reach the higher string with the thumb.

Ascending.



Begin trill with the second finger, reaching the lower note with the second finger.

Descending.

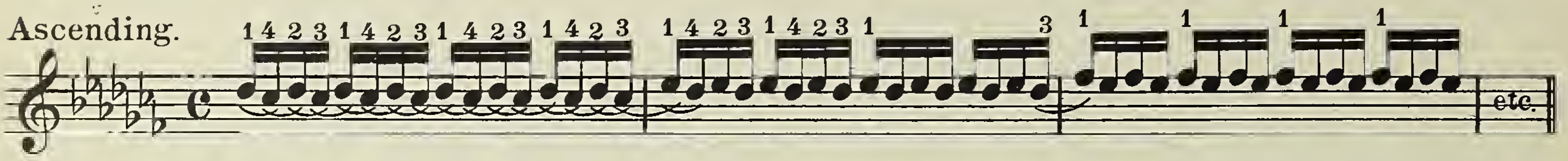


Practice with the left hand the same trill an octave lower. Then practice with both hands together.

Single-Note Trill Played with Four Fingers.

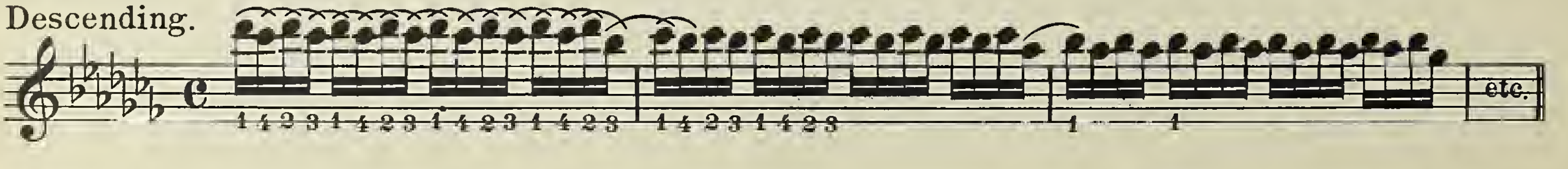
Exercise Nº 2. Place the thumb of the right hand on third D, the 4th finger on the C below, leaving room for the 2nd and 3rd fingers. Play the D, then place 2nd finger on the same D, play the C with the 4th finger and place 3rd finger on the same C, and repeat the rotation. (1423, 1423)

Ascending.



Play trill as in ascending, but play the last note of each trill a string lower before going to the next trill.

Descending.



Practice the same with the left hand an octave lower. Then practice with both hands together.

Single-Note Trill Played with Both Hands.

Exercise Nº 1. can also be played with both hands, the first two notes with one hand, the other two (same notes) with the other hand.

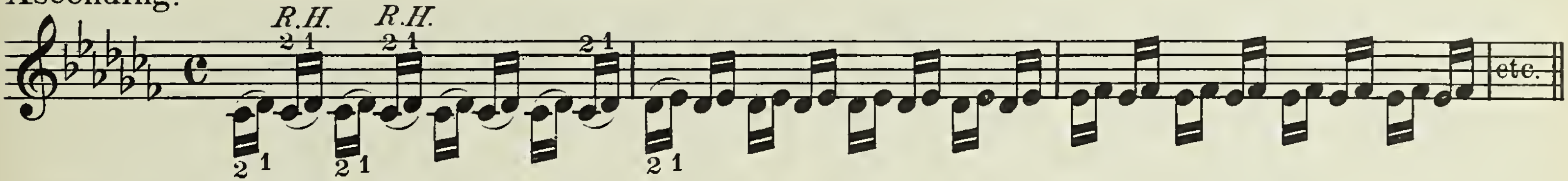
Rules and Position for trill played with both hands.

Hands are held steady in the middle of the strings, thumbs high. Only the needed fingers of one hand are placed on the strings. The same fingers of the other hand remain close, ready and opposite the fingers placed, and are not placed until both notes of the preceding hand has been played.

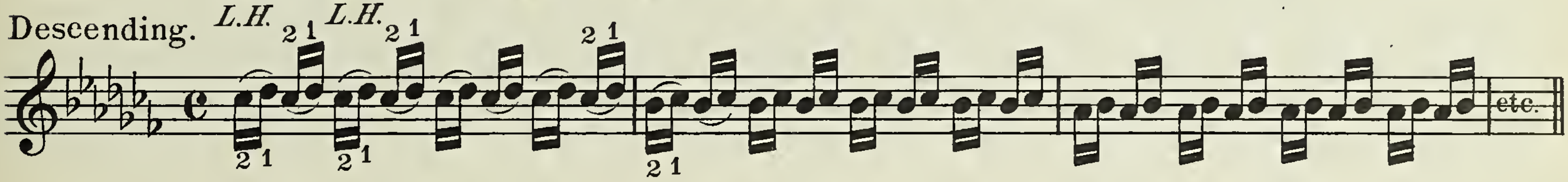
Each finger plays back and forth from the knuckle joints, the thumbs bending after playing.

Exercise Nº 3. Place the second finger of the left hand on middle C, the thumb on D above; play C, then D; place the same fingers of the right hand on the same strings in the same place and repeat. Practice trill on every note of the scale without pause.

Ascending.

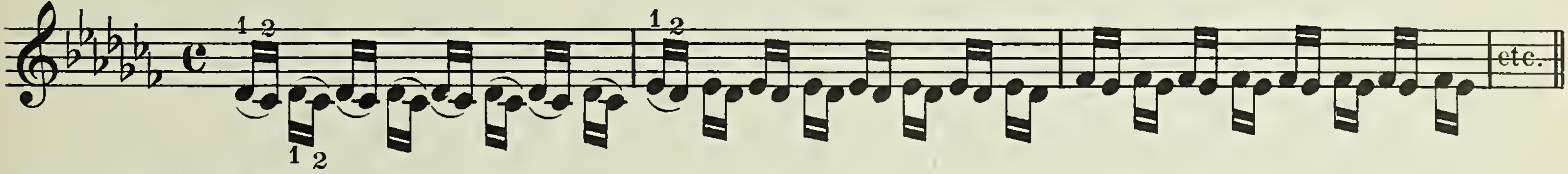


Descending.

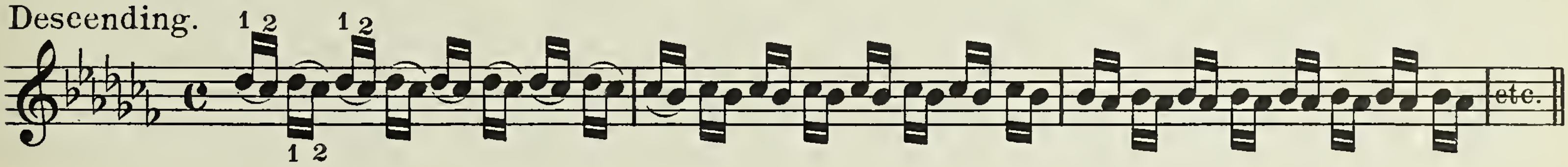


Exercise Nº 3. can be played reversed. Begin the trill with the thumb.

Ascending.



Descending.



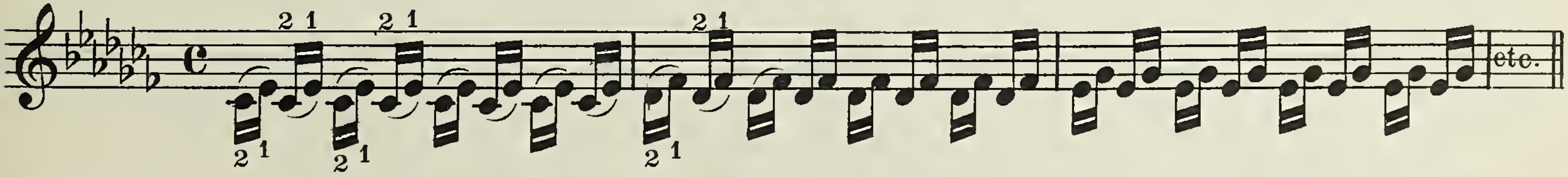
Intervals Played and Repeated with Both Hands.

All intervals can be repeated with both hands. (As trills for both hands in Exercise Nº 3.)

Directions like crescendo, diminuendo, accelerando are often written for repeated intervals. While repeating intervals melody may be emphasized. Good use of this resource has been made in Saint-Saens' "Fantasy," Schubert's and Hummel's "Fantasies," and Renie's "Legende."

Exercise Nº 4. Place 2nd finger of the left hand on middle C, the thumb on E third above; play C; then E; place the same fingers of the right hand on the same two strings in the same place; and repeat.

Ascending.



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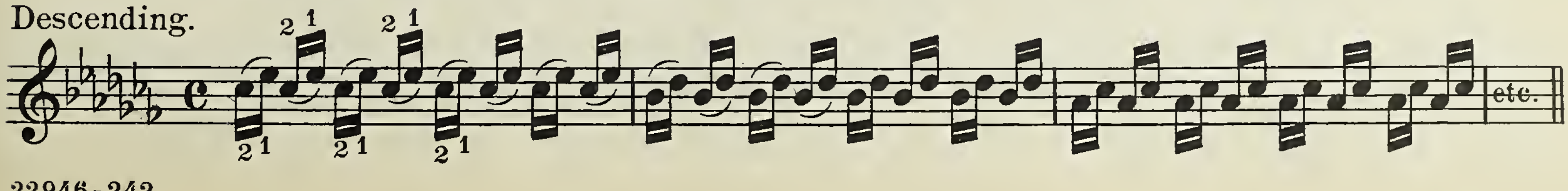
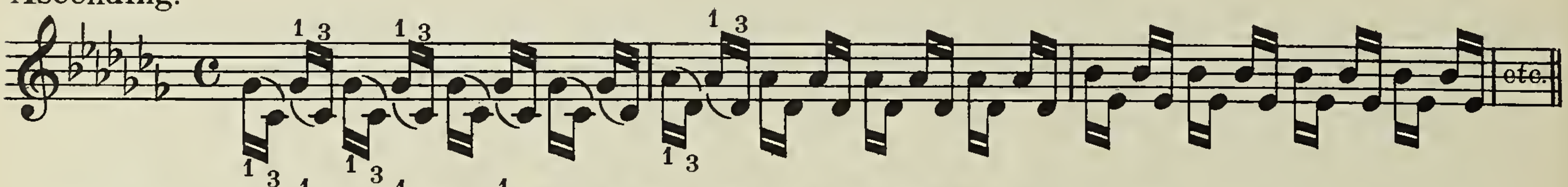


Practice all intervals within an octave as in Exercise Nº 4. using the first and third fingers for thirds, fourths, and fifths; the first and fourth fingers for sixths, sevenths and octaves.

Also practice all intervals reversing the motion, beginning each interval with the thumb of either hand.

Ascending.



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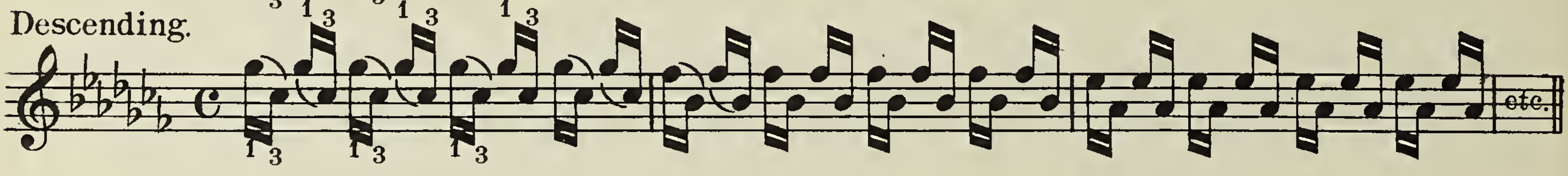


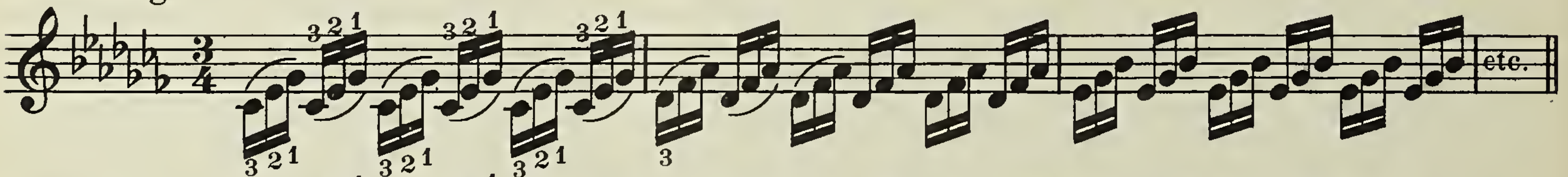
Groups of Three Notes Repeated with Both Hands.

Groups of three notes can be repeated with both hands, the first three notes being played with one hand and repeated with the other. While repeating groups of three notes, a melody may be emphasized in the lowest or highest note.

Rules and Position are the same as for trill played with both hands (See Exercise Nº 3.)

Exercise Nº 5. Place the third finger of the left hand on the middle C, the second finger and thumb on E and G above; play them in given order; then place the same fingers of the right hand on the same strings in the same place; and repeat.

Ascending.



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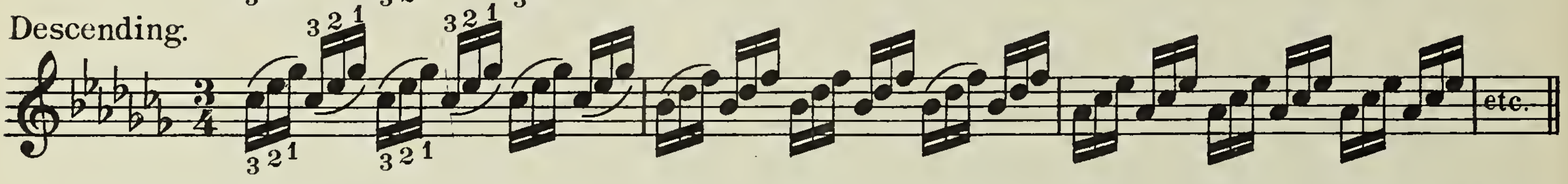
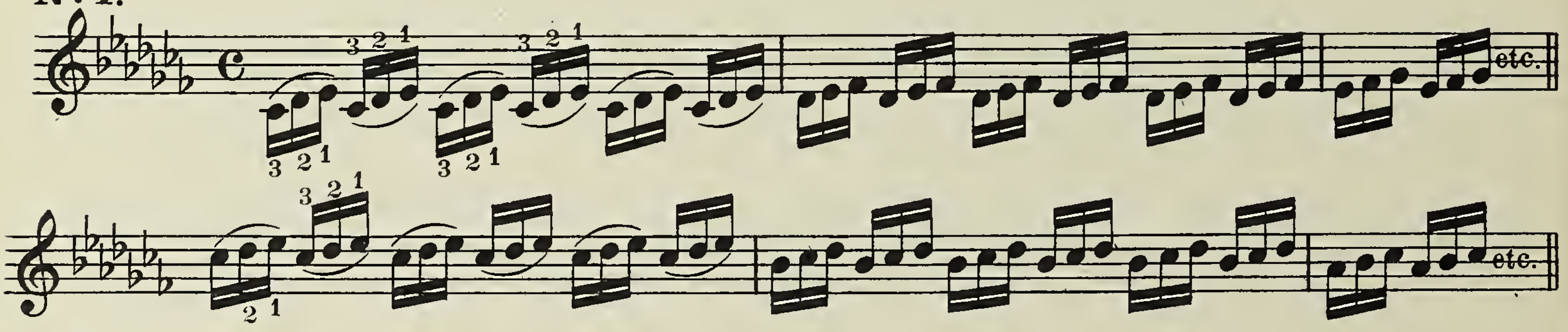
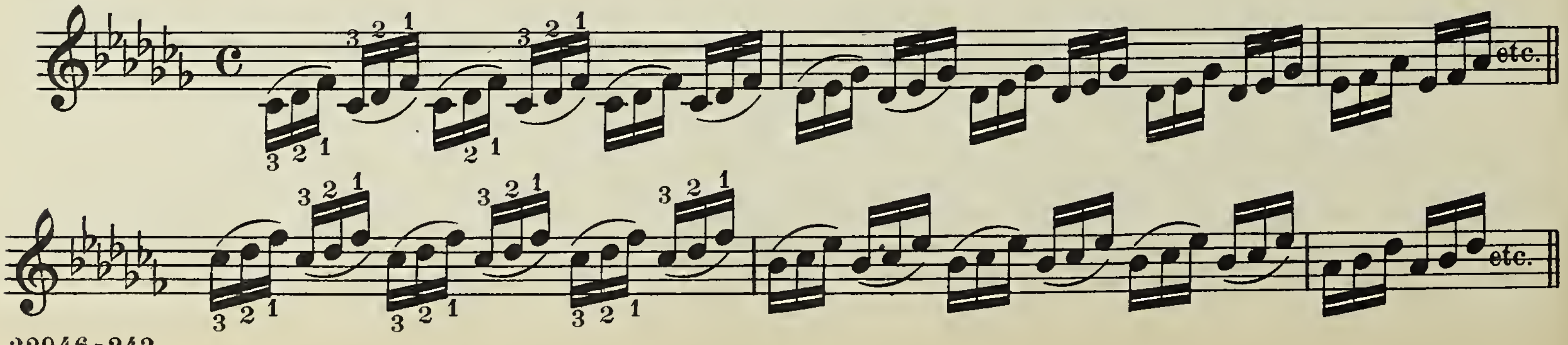


Practice following exercises with correct position and observing the rules, using third, second and first fingers for thirds, fourths, fifths and sixths; the fourth, third and thumb or the fourth, second and thumb, for sevenths and octaves.

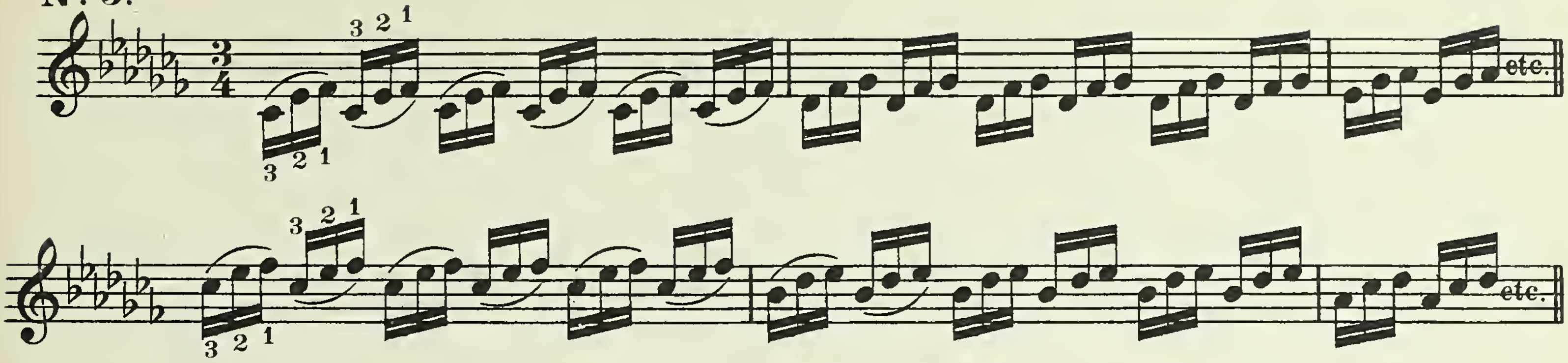
Nº 1.



Nº 2.



Nº 3.



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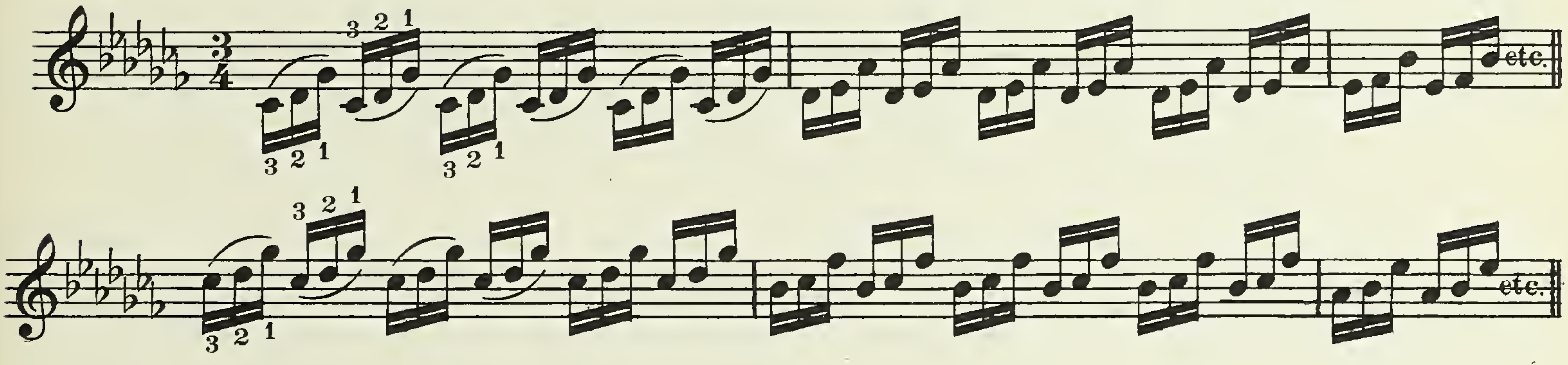

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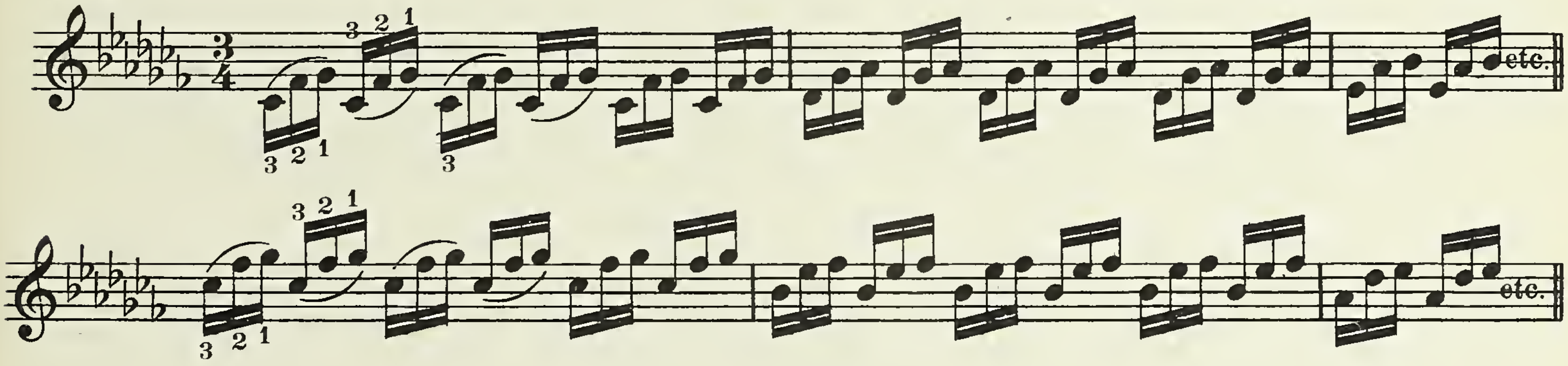

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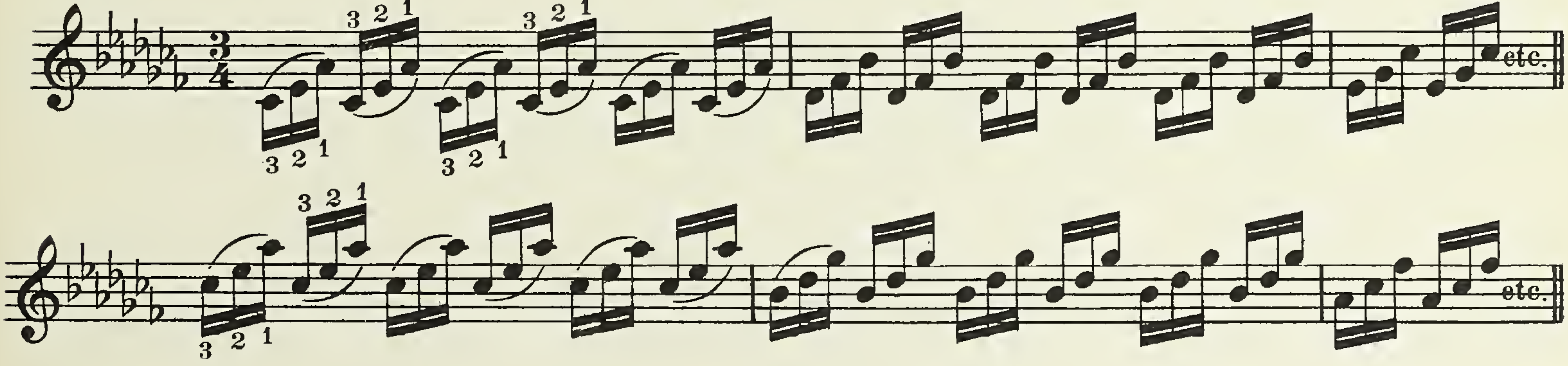

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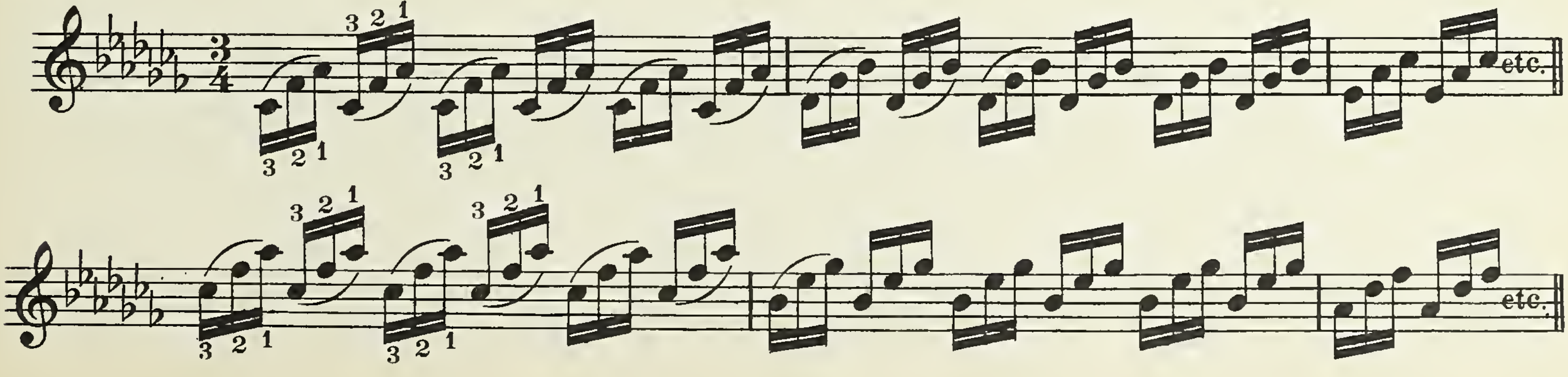

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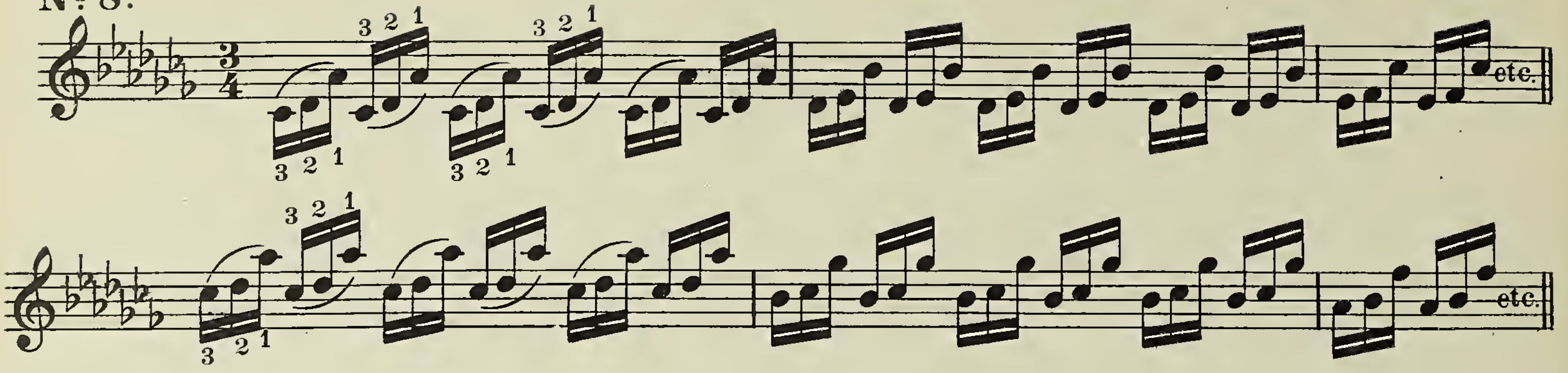

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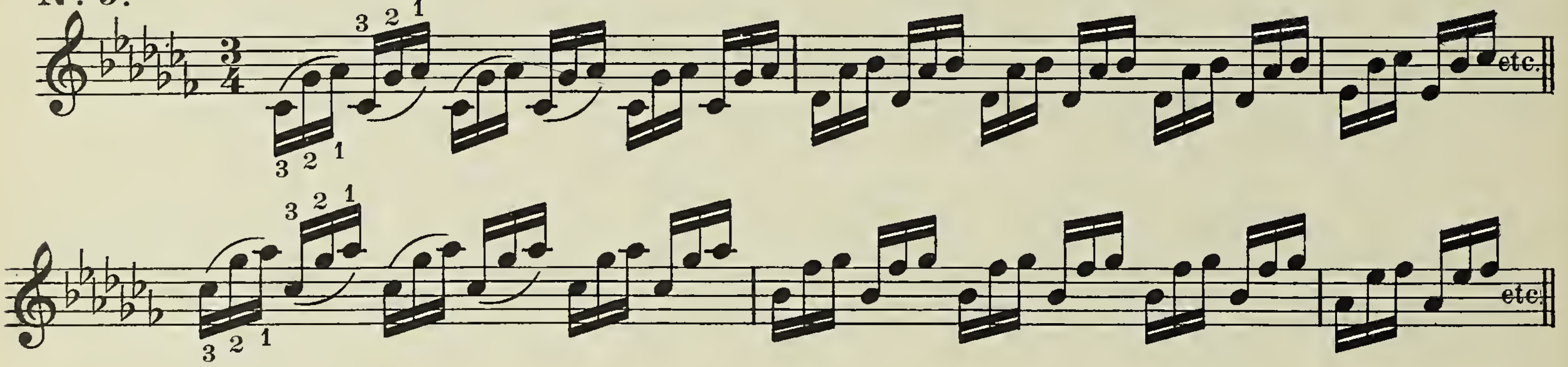

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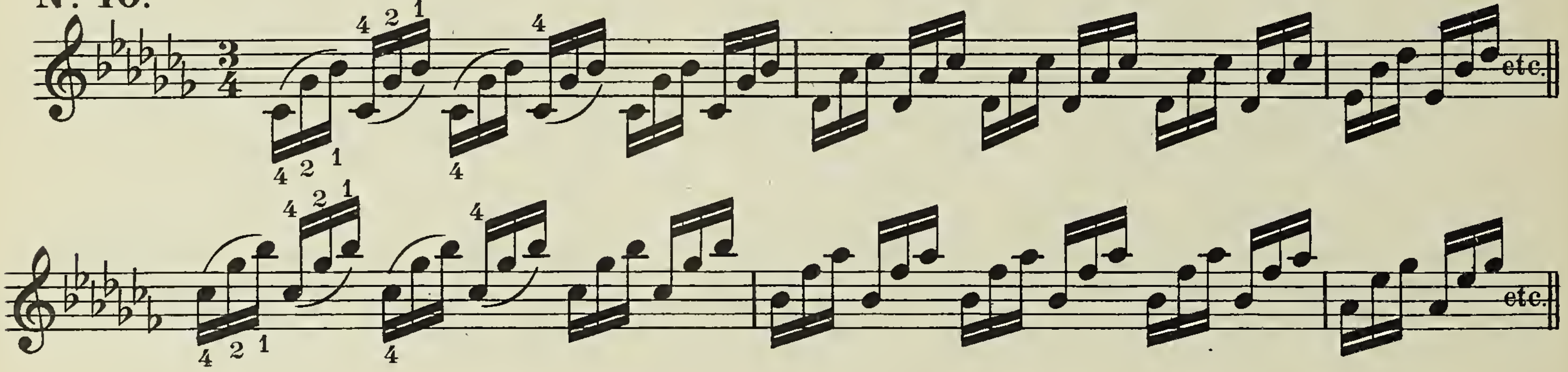

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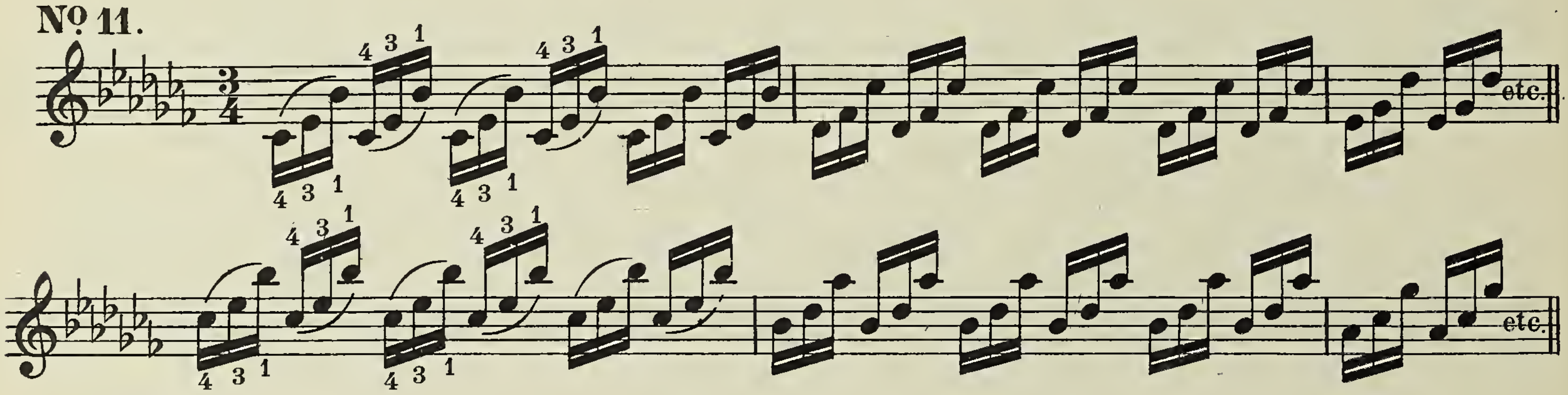

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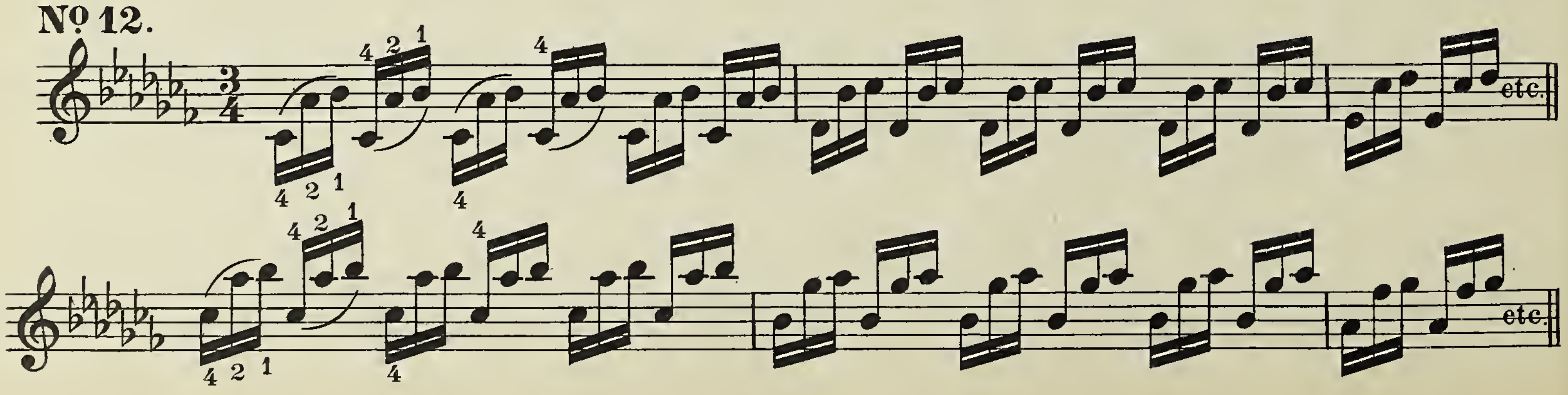

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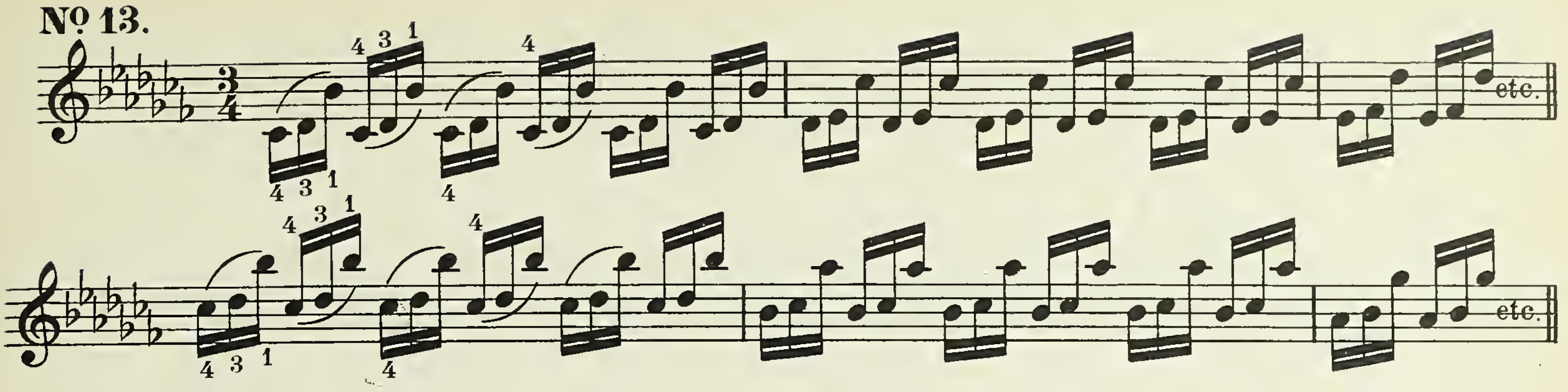

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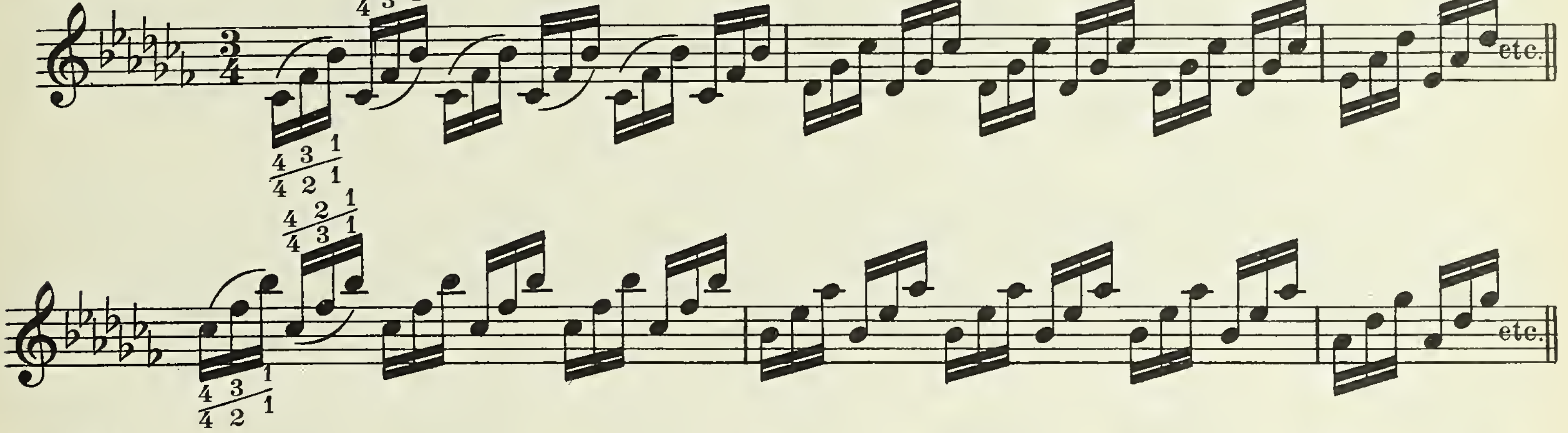

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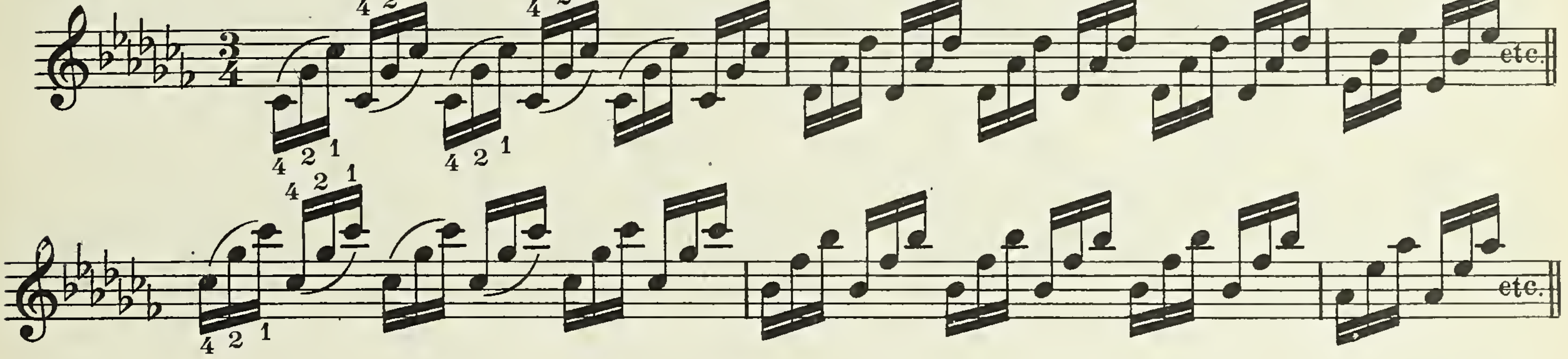

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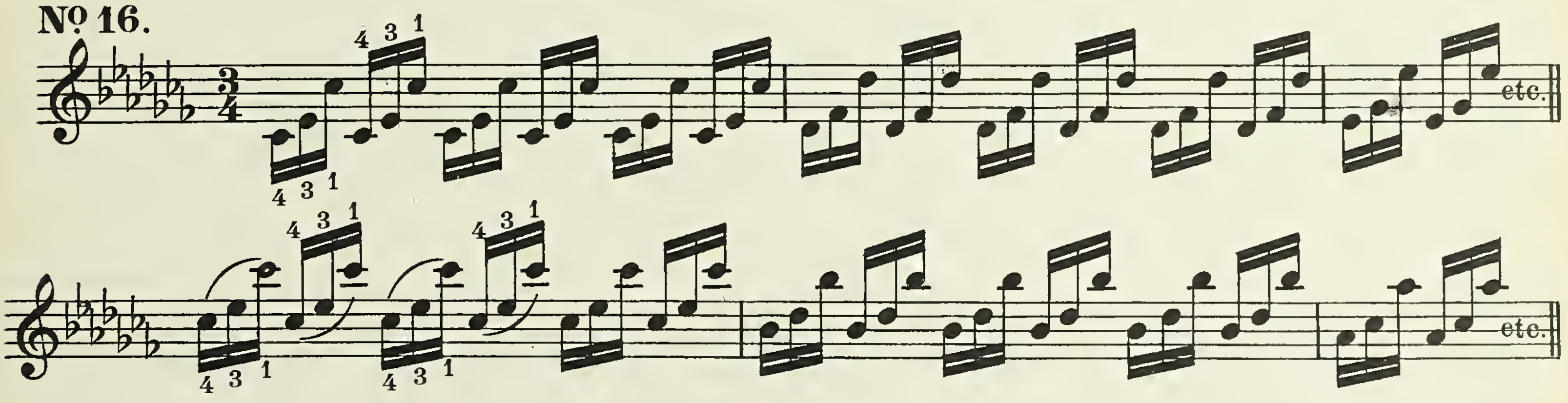

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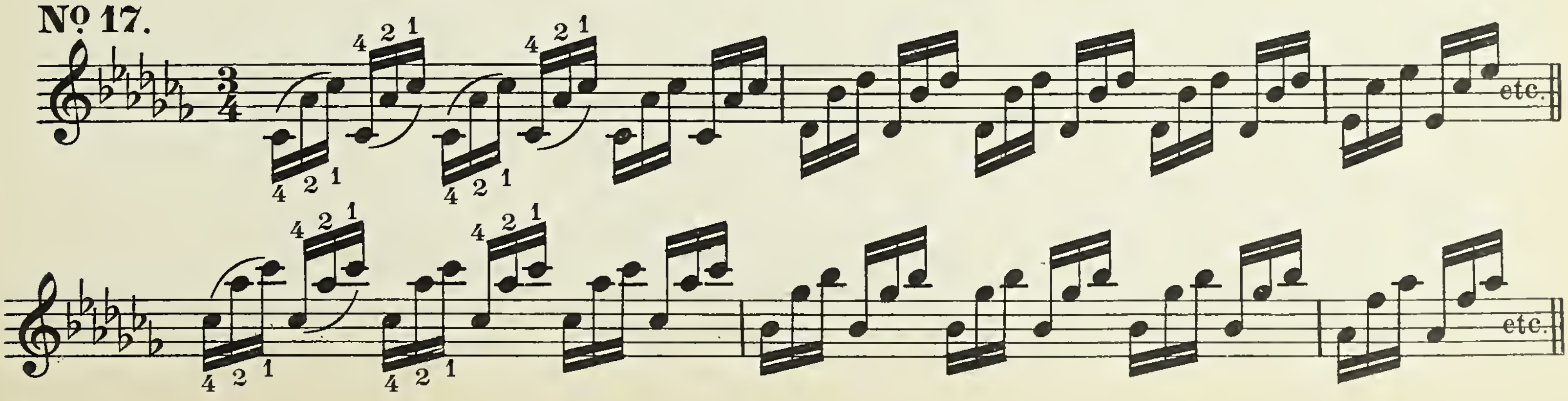

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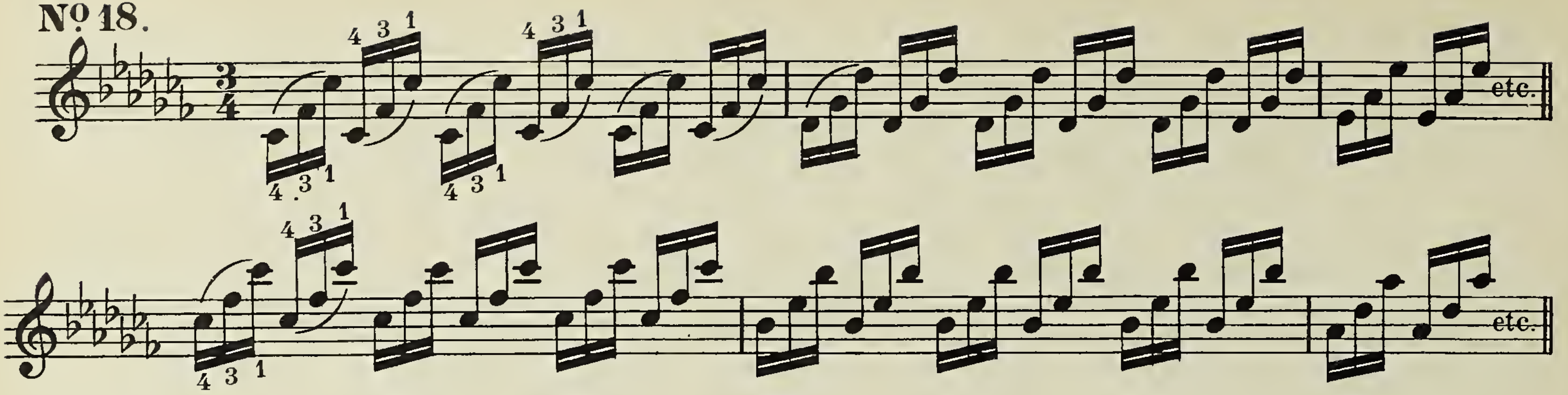

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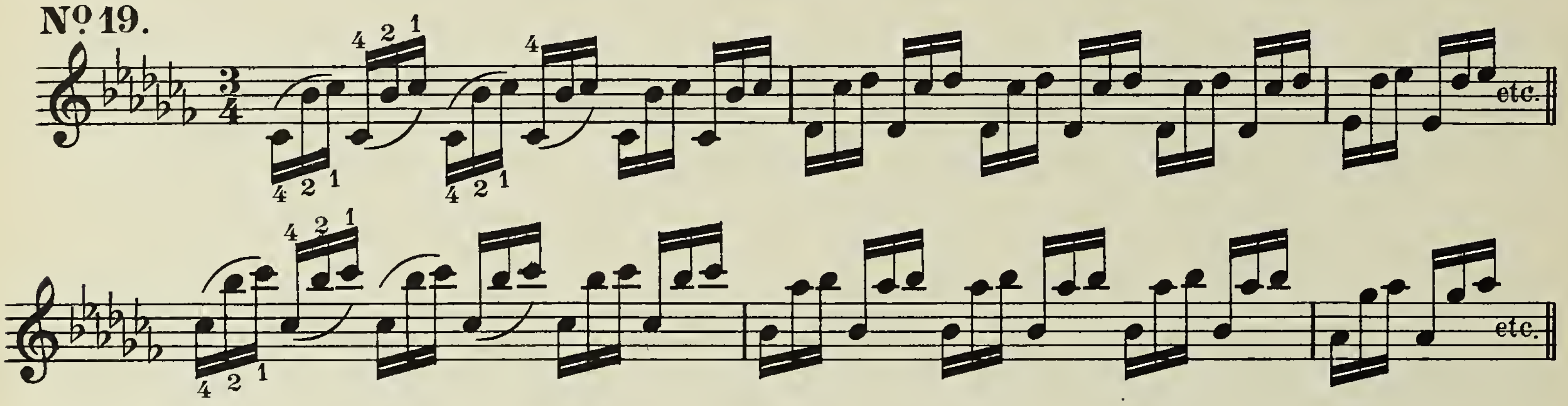

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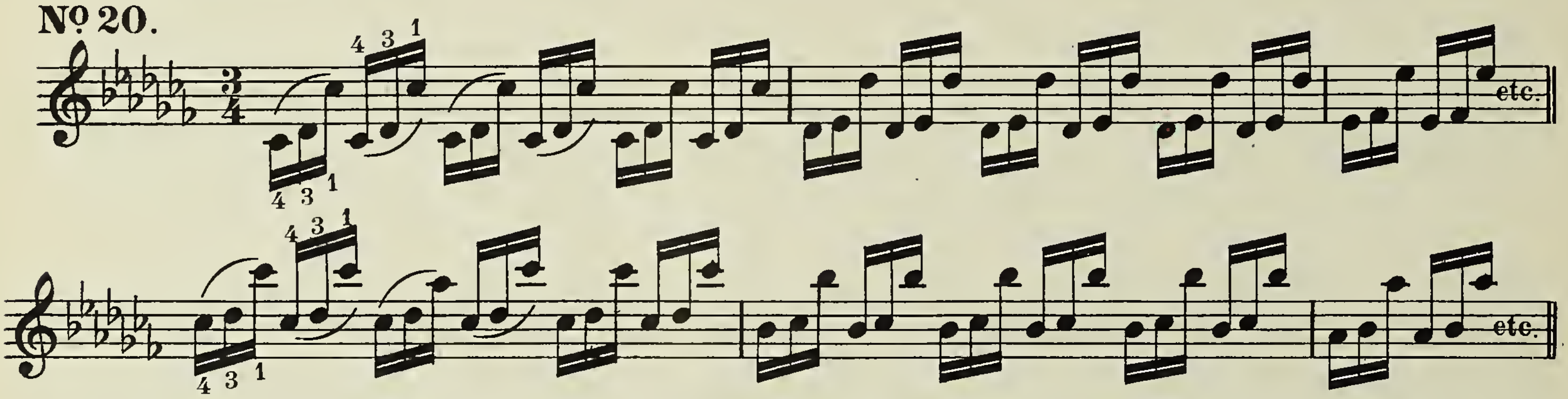
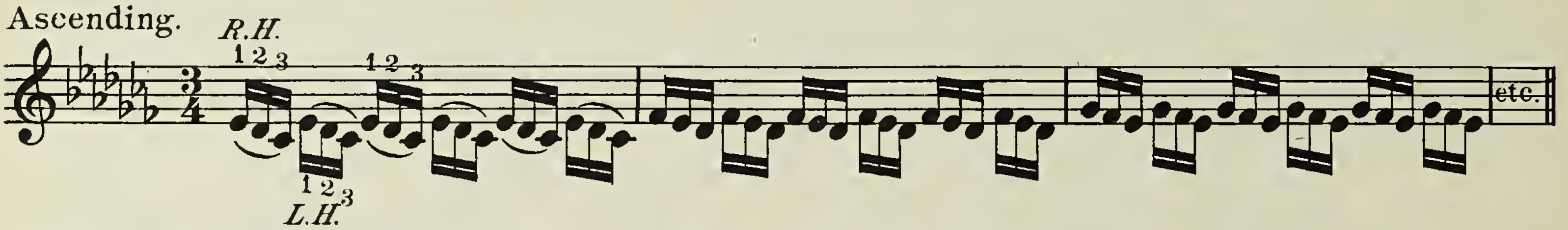


Practice preceding twenty exercises reversing the motion and beginning each with right hand as in Exercise Nº 6 below.

Exercise Nº 6.

Ascending.



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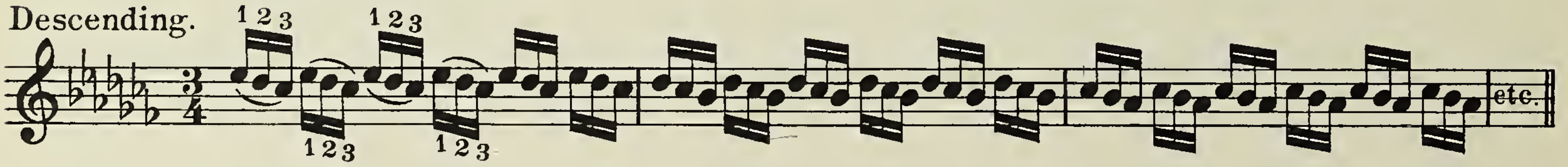
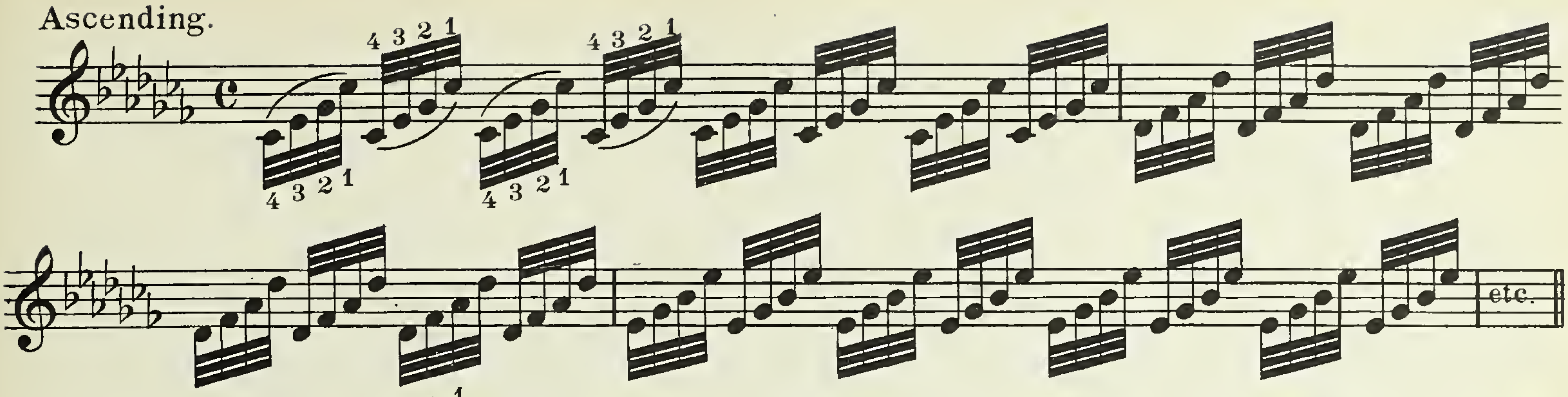


Groups of Four Notes Repeated with Both Hands.

Groups of four notes can be repeated with both hands. The first four notes being played with one hand and repeated with the other.

Exercise Nº 7. Place the fourth finger of the left hand on the middle C, the third finger on E above, the second finger on G above, the thumb on the octave. Play them in given order, then place the same fingers of the right hand on the same strings in the same place, and repeat.

Ascending.



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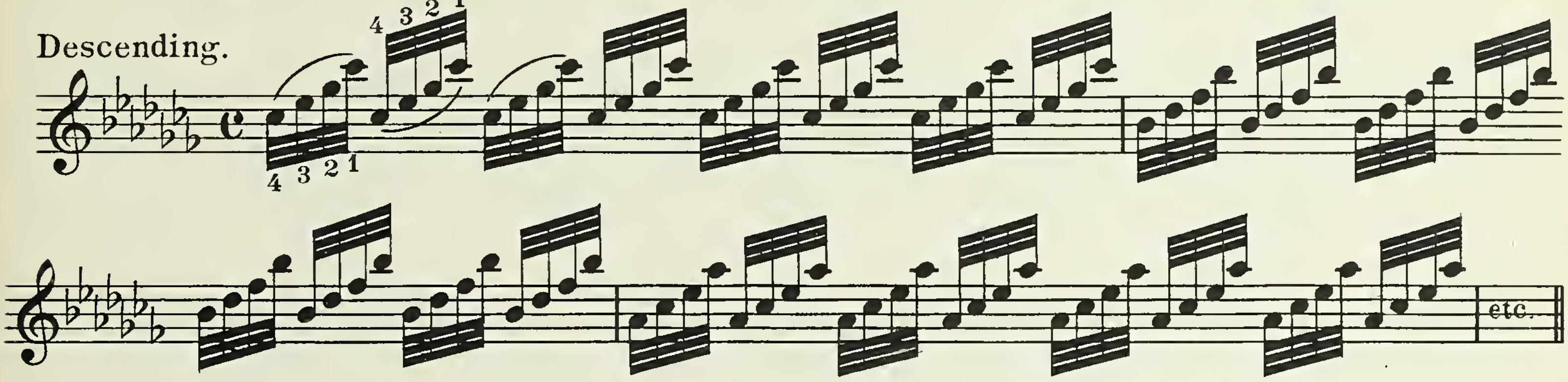

Practice following exercises with correct position and observe the rules.

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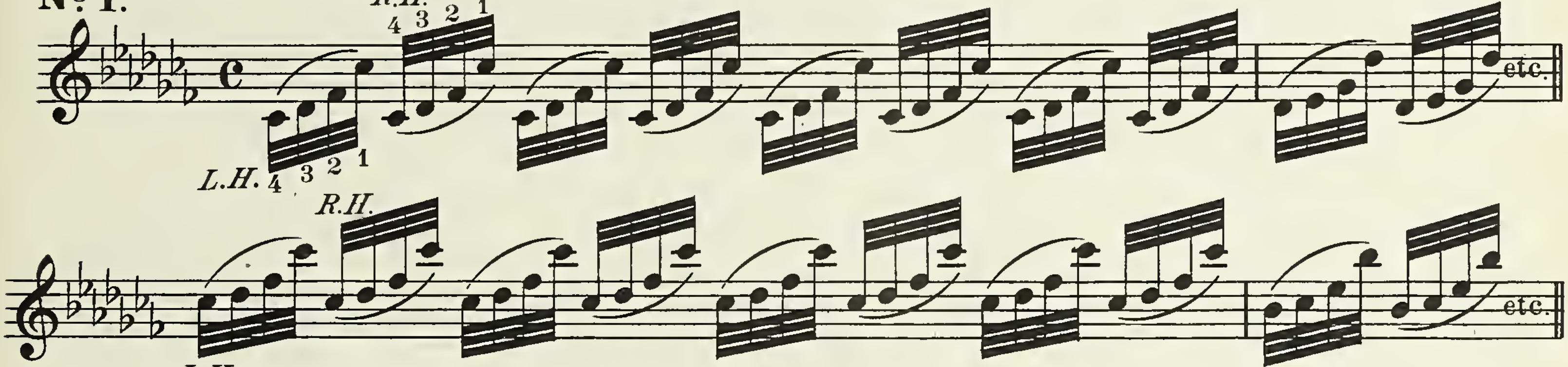

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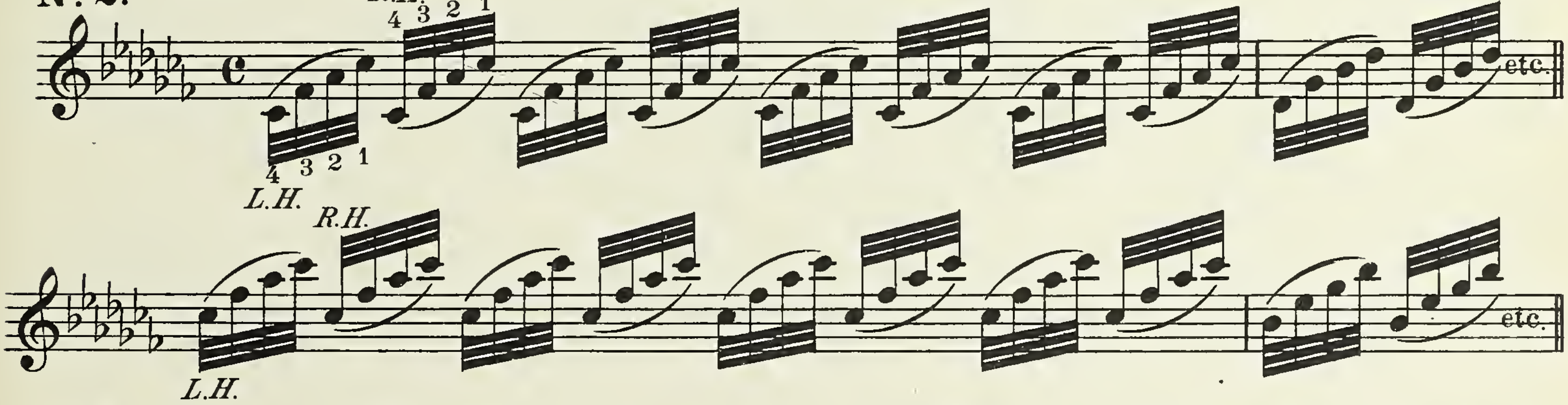

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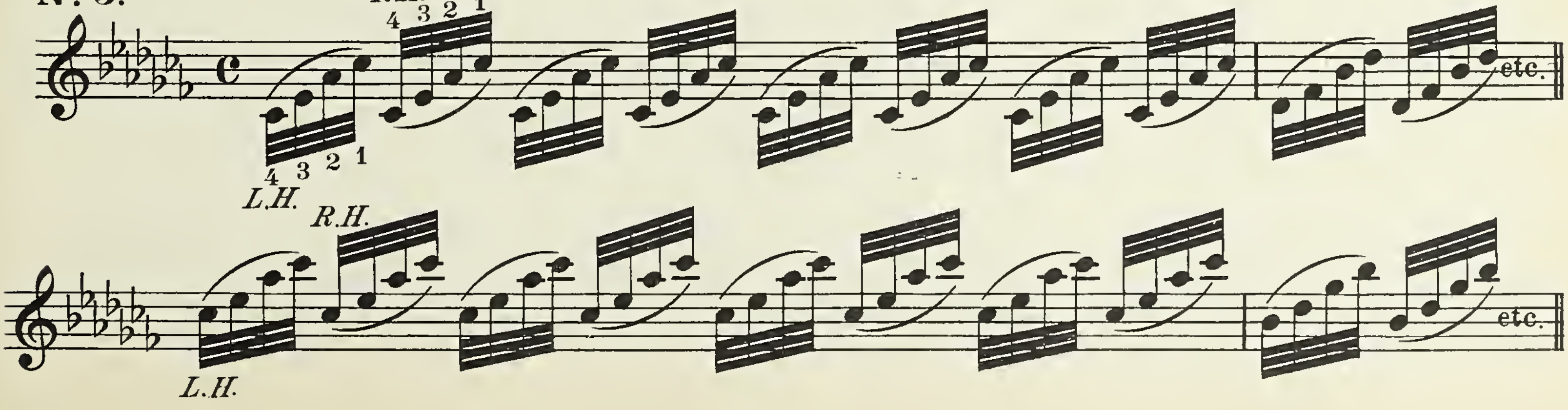

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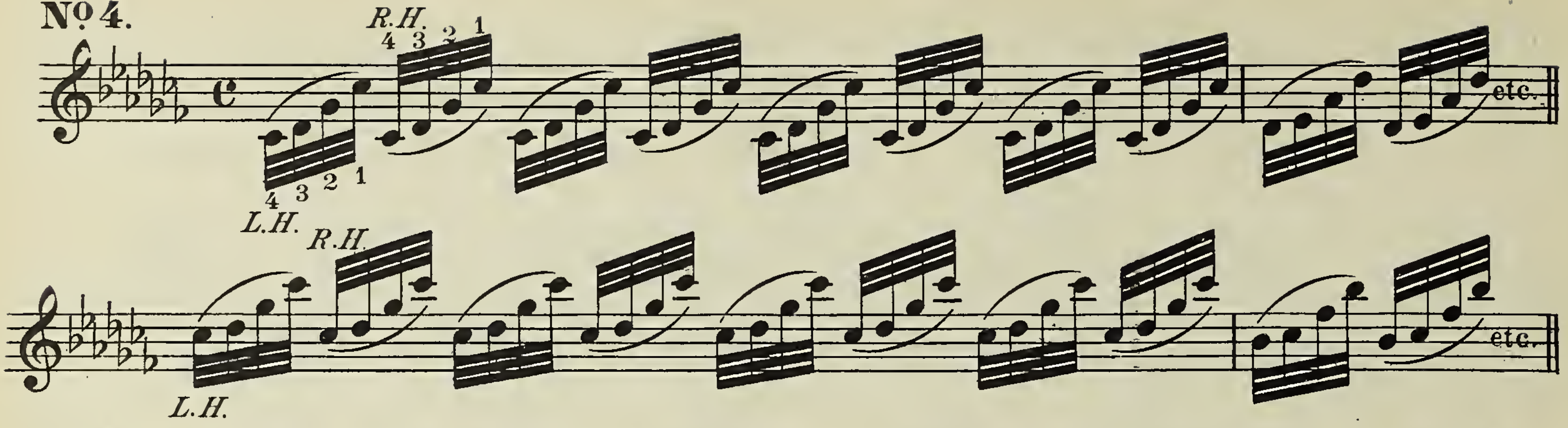

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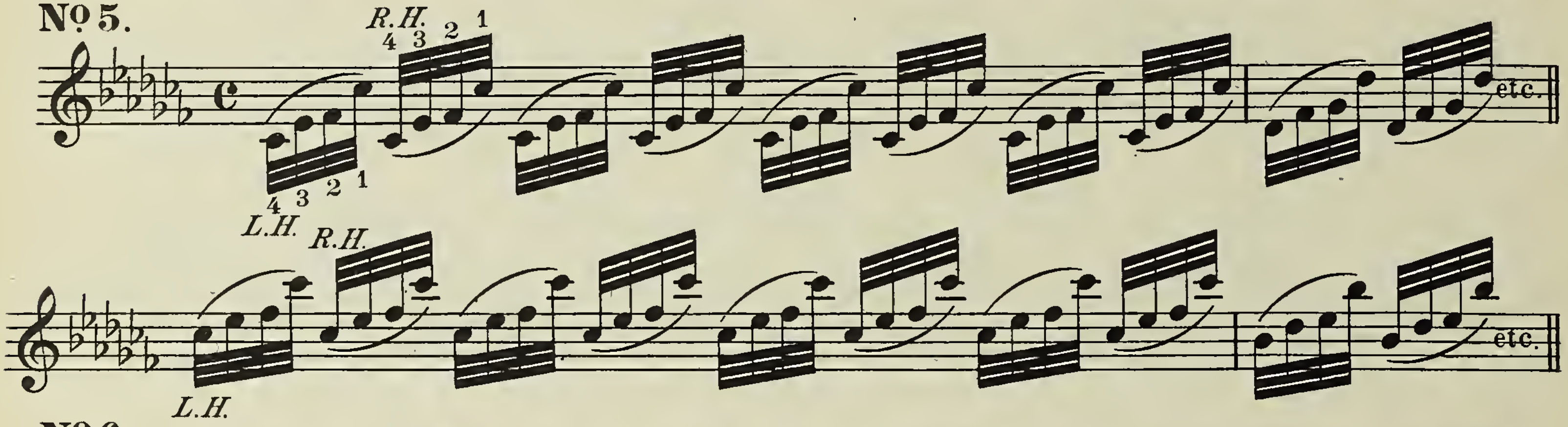

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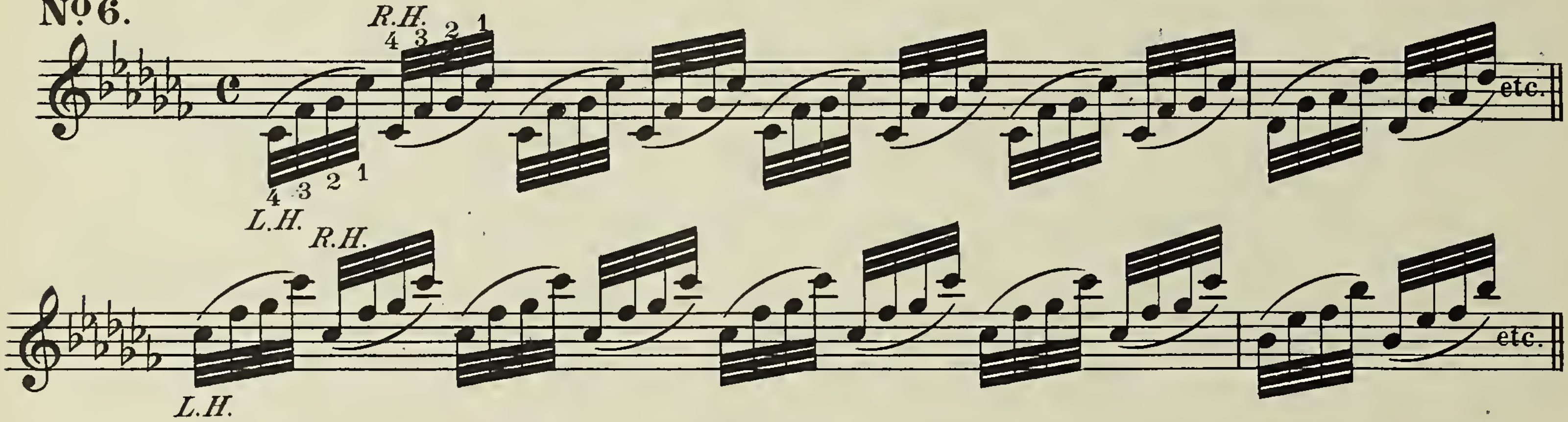

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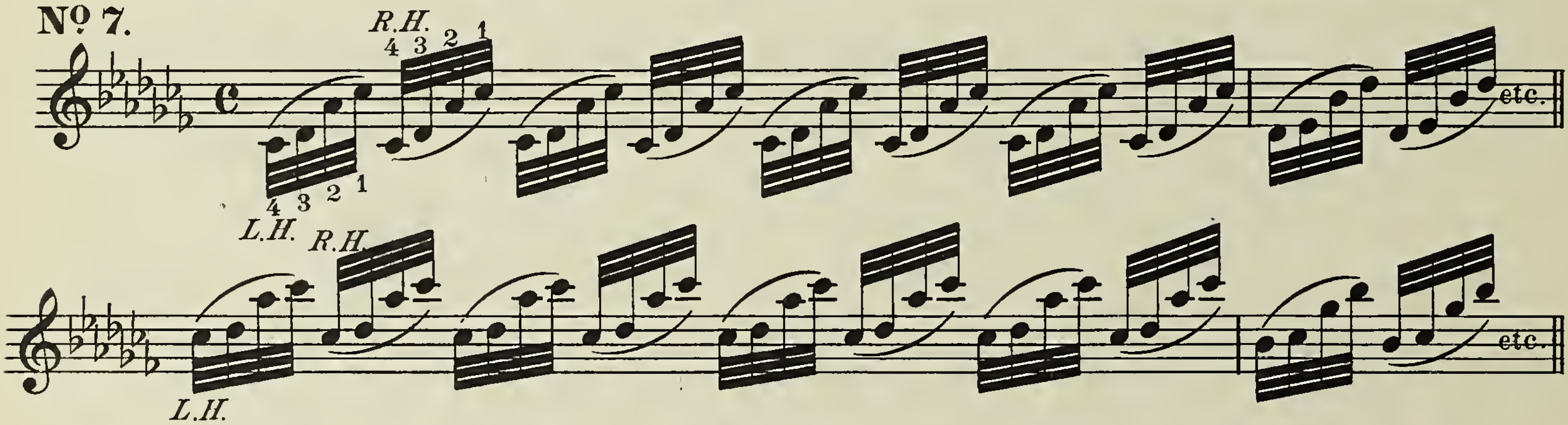

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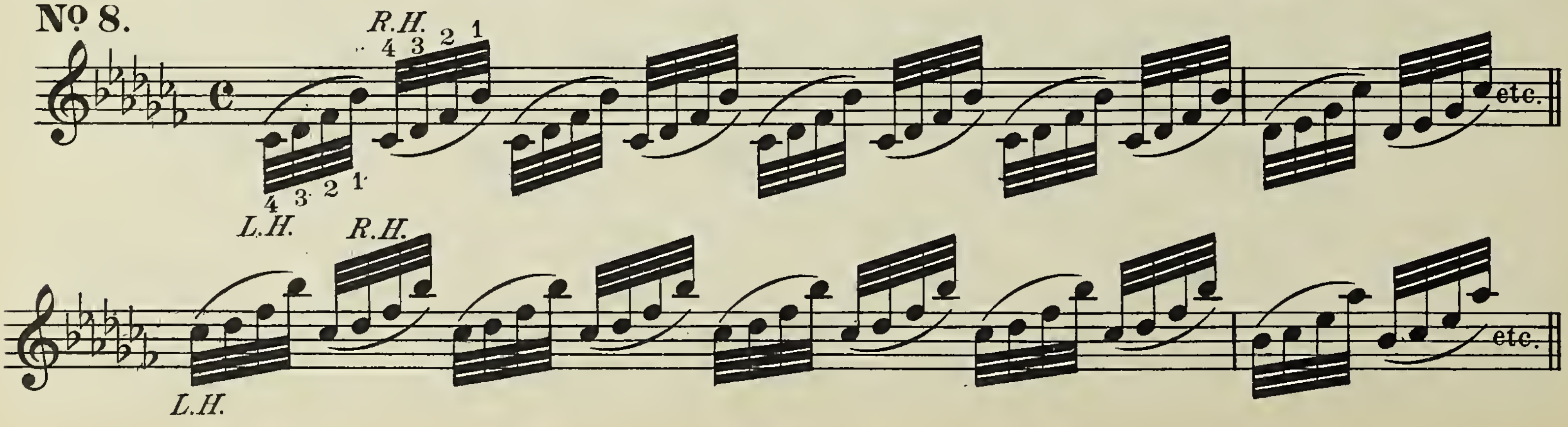

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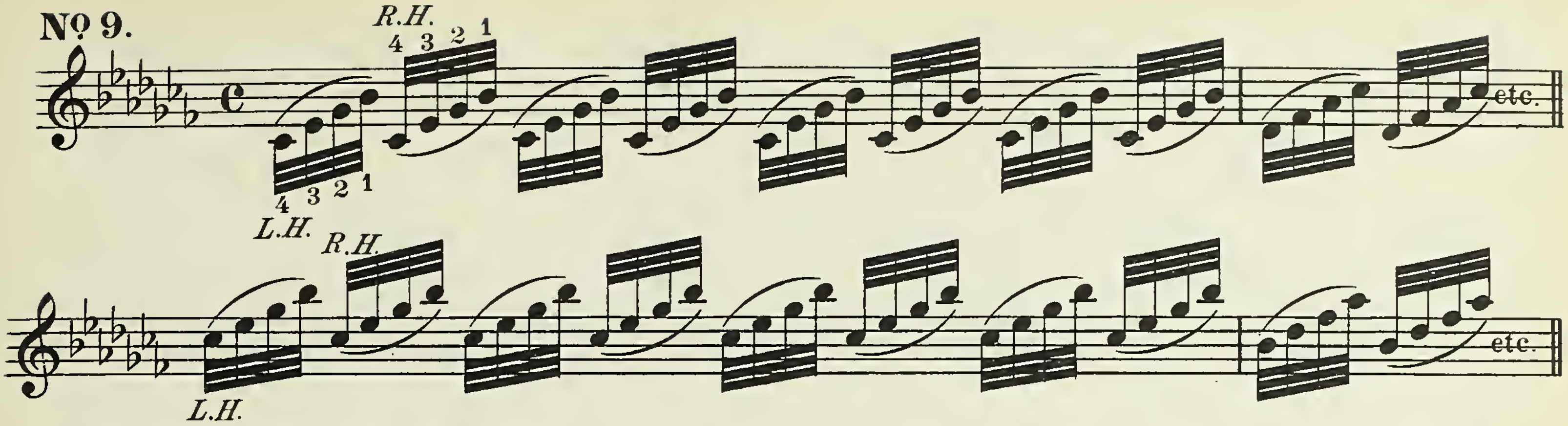

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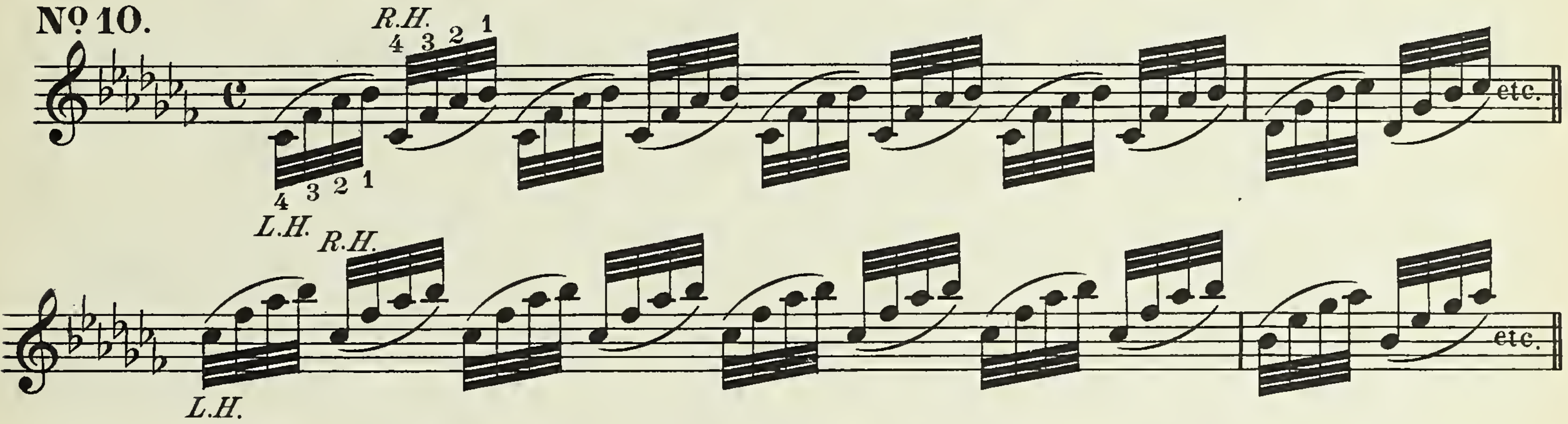

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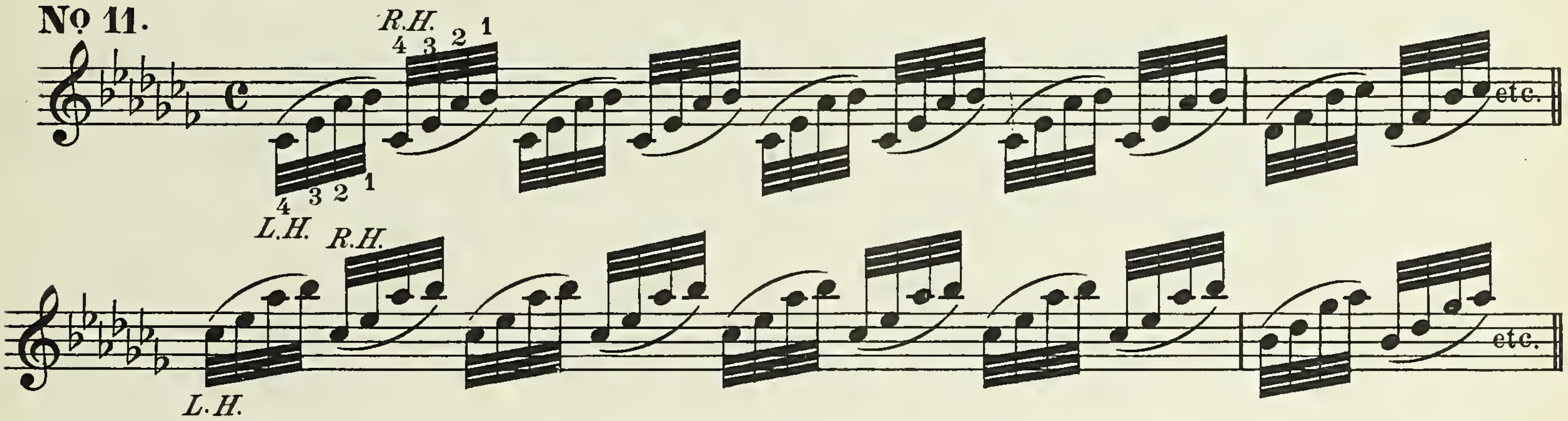

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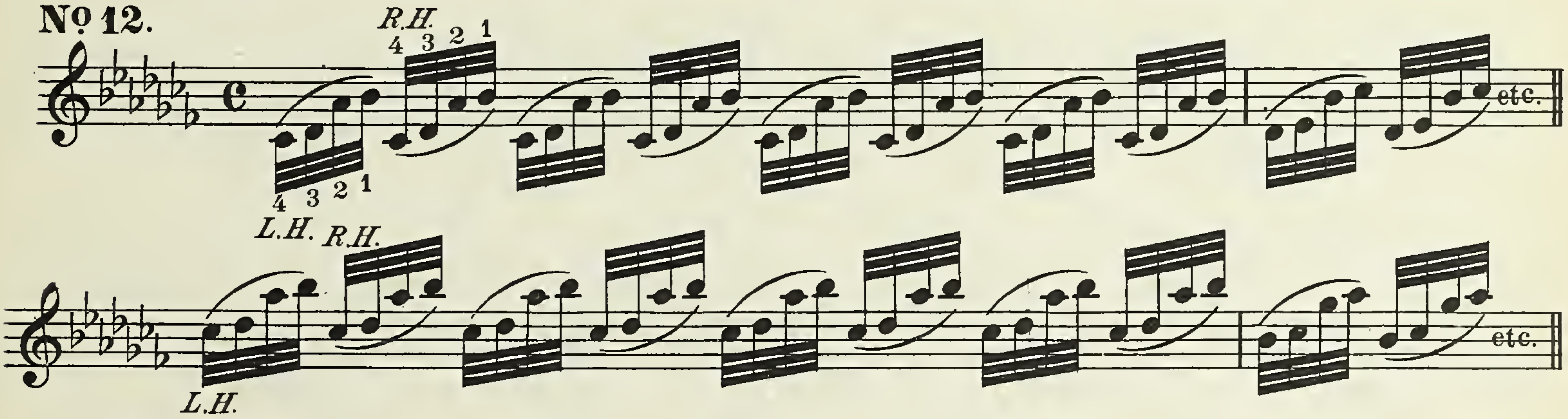

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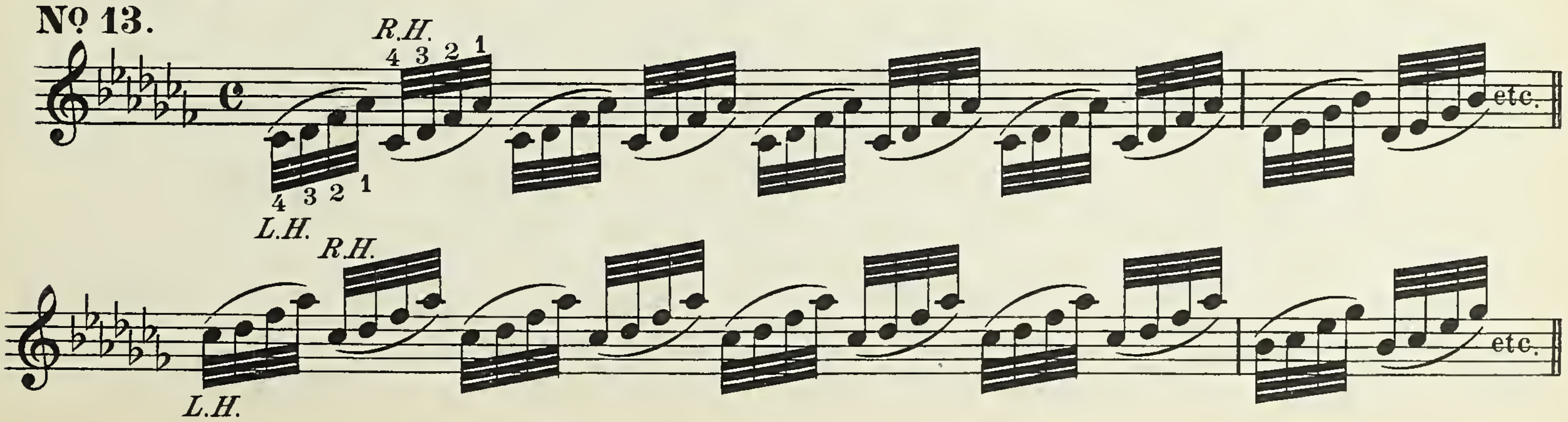

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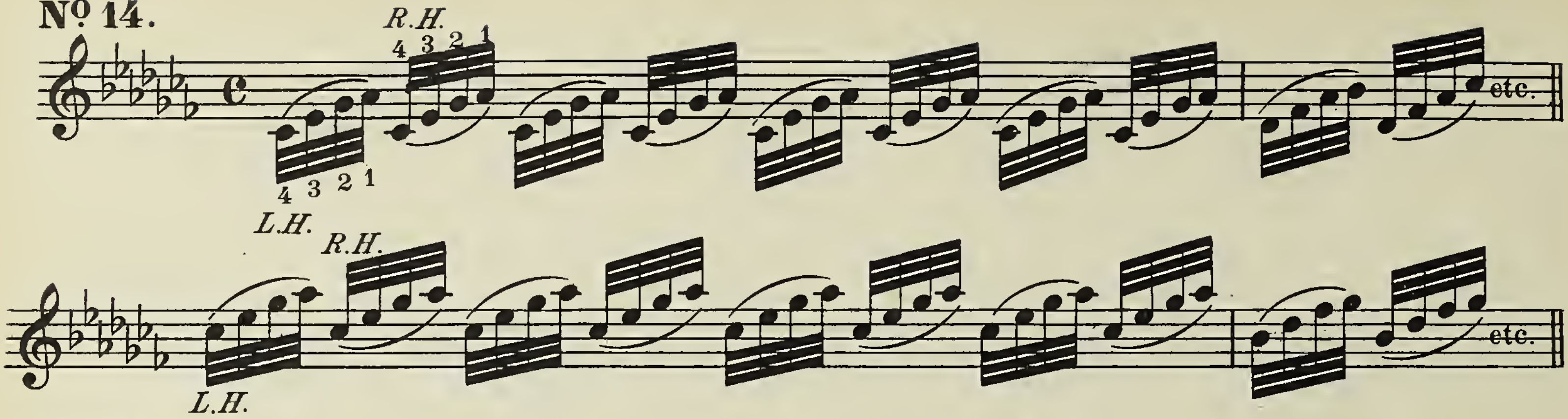

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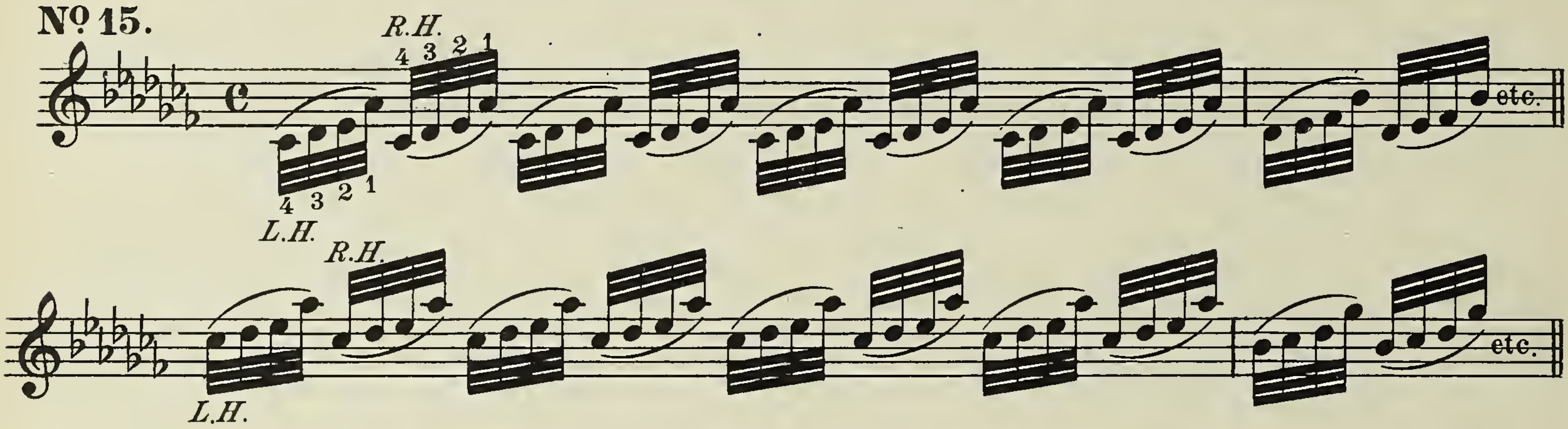
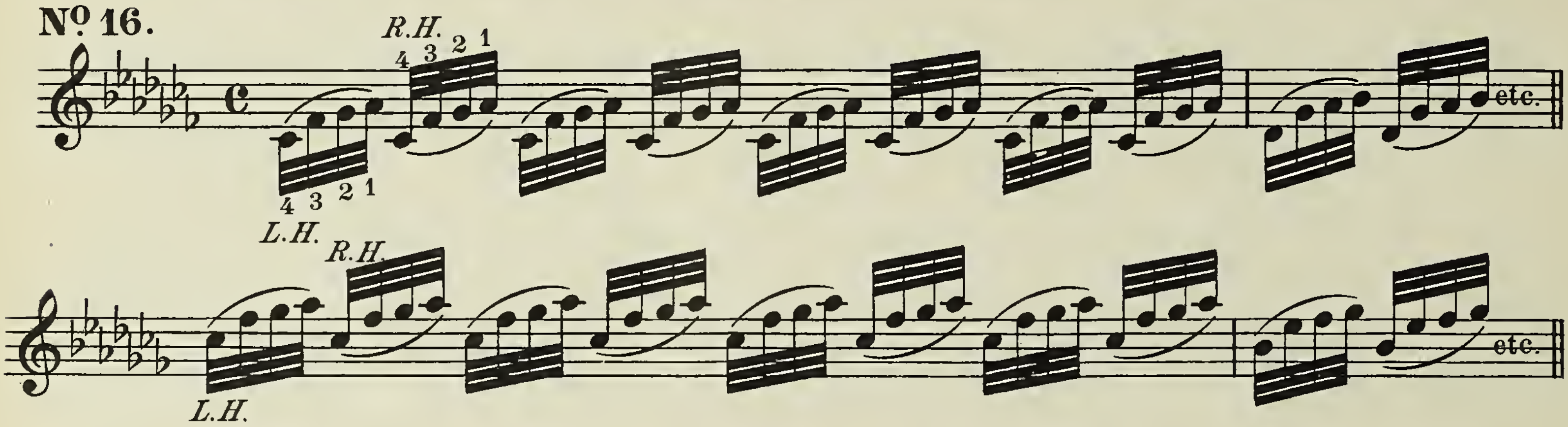
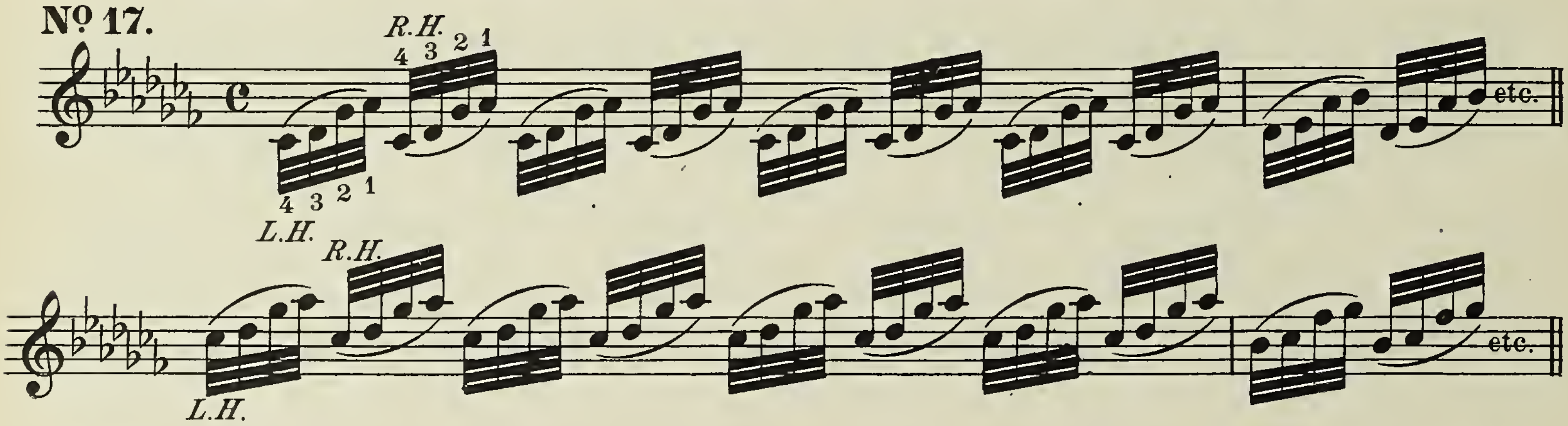


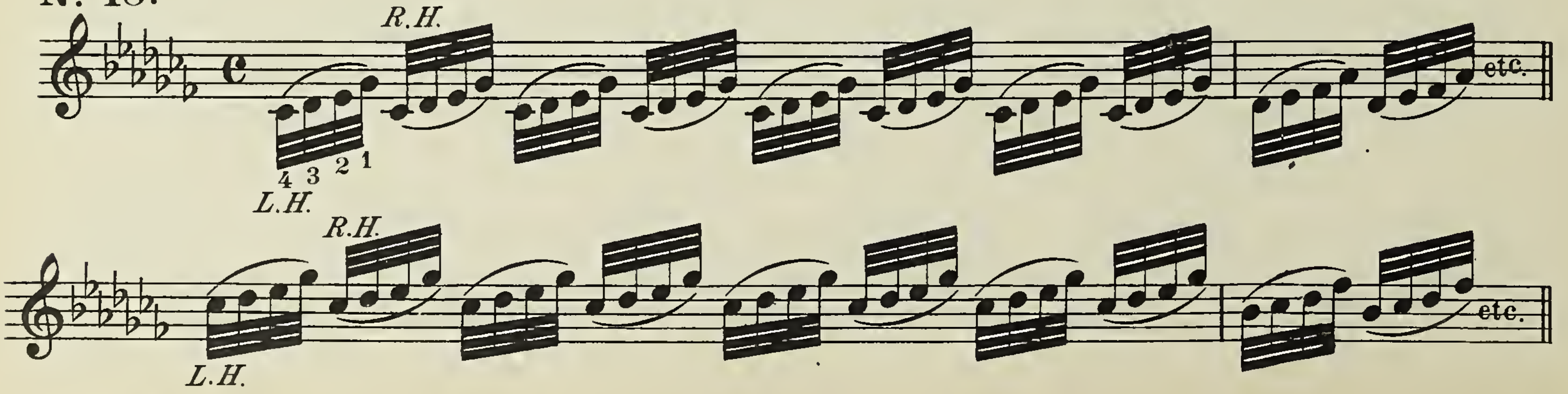
Nº 16.



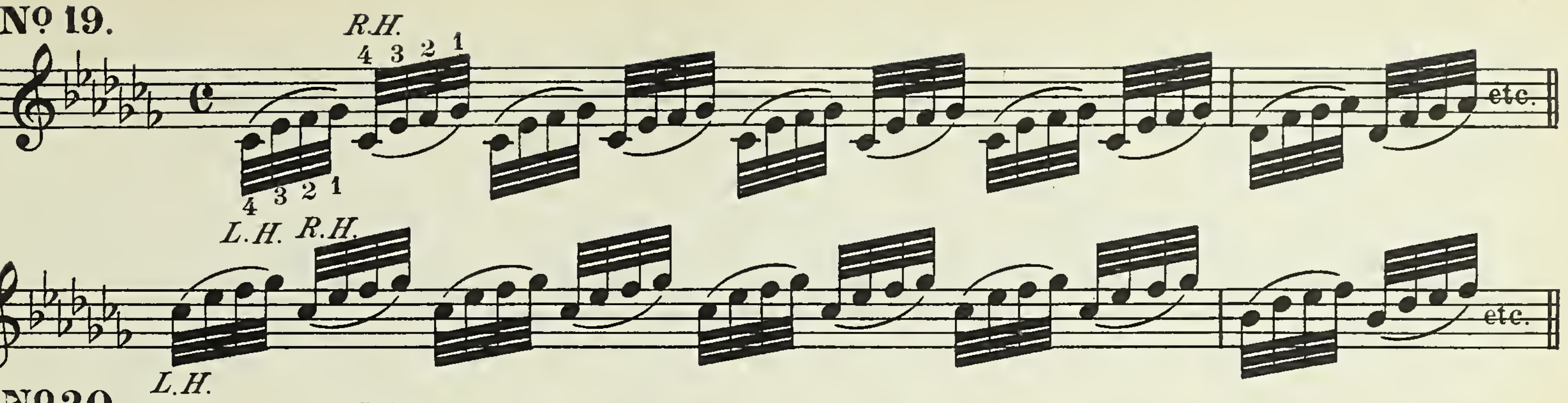
Nº 17.



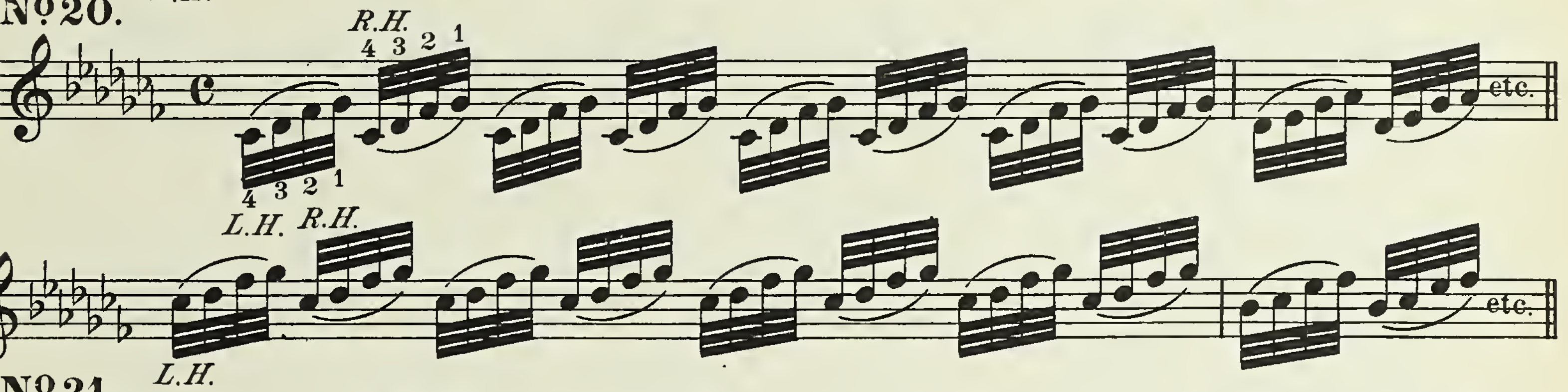
Nº 18.



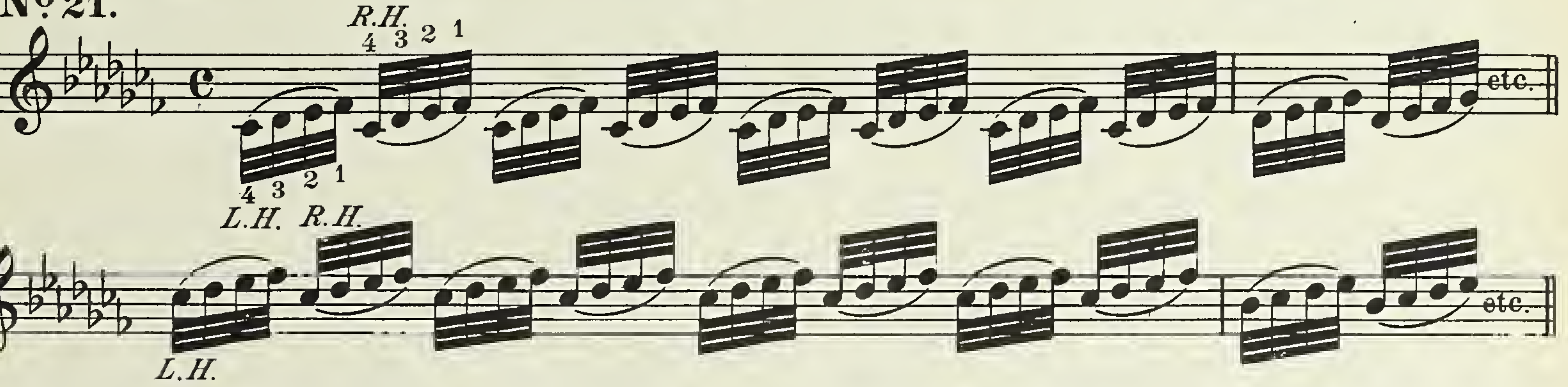
Nº 19.



Nº 20.



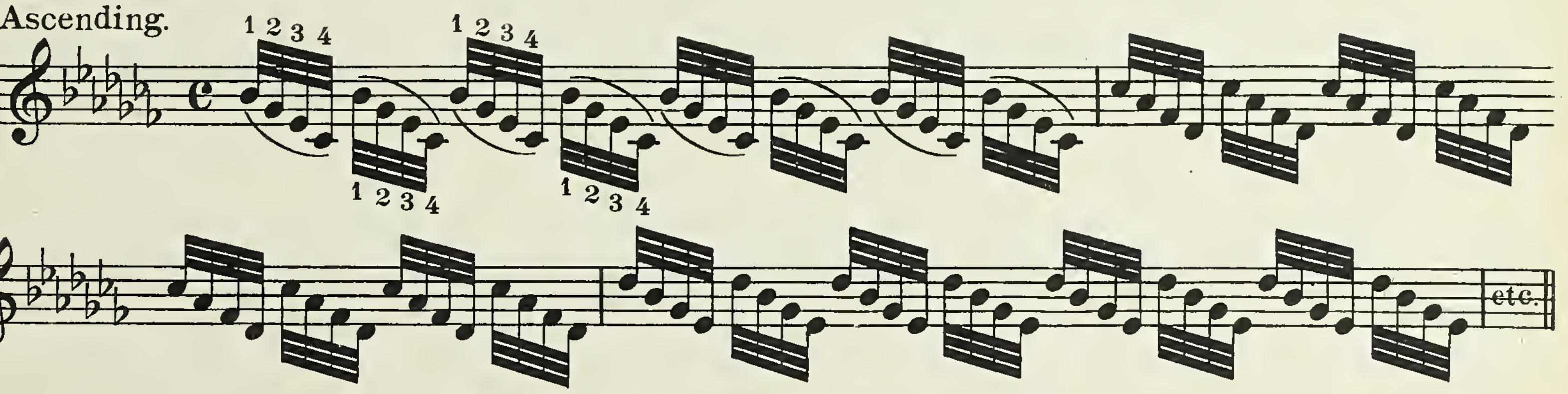
Nº 21.



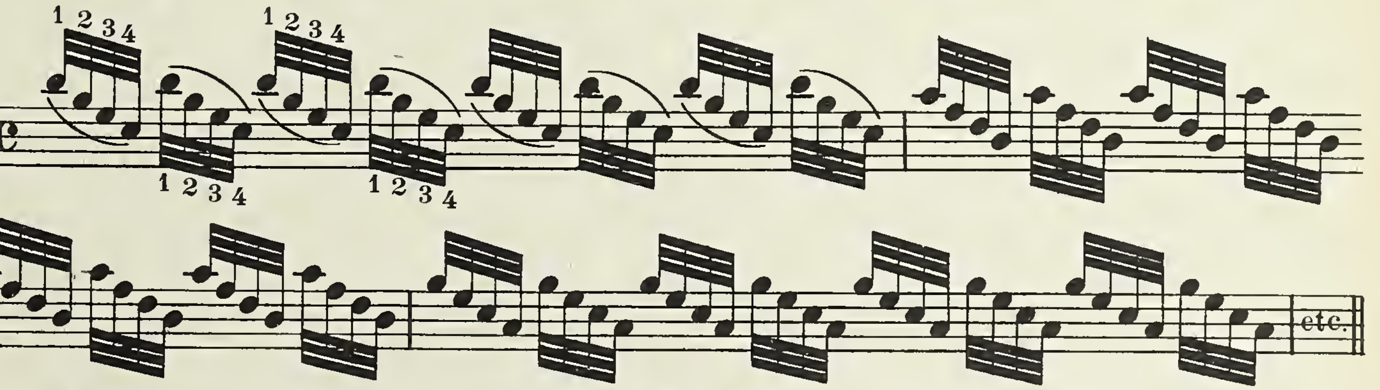
Practice preceding exercises, reversing the motion and beginning each with right hand as in Exercise Nº 8 below.

EXERCISE Nº 8

Ascending.

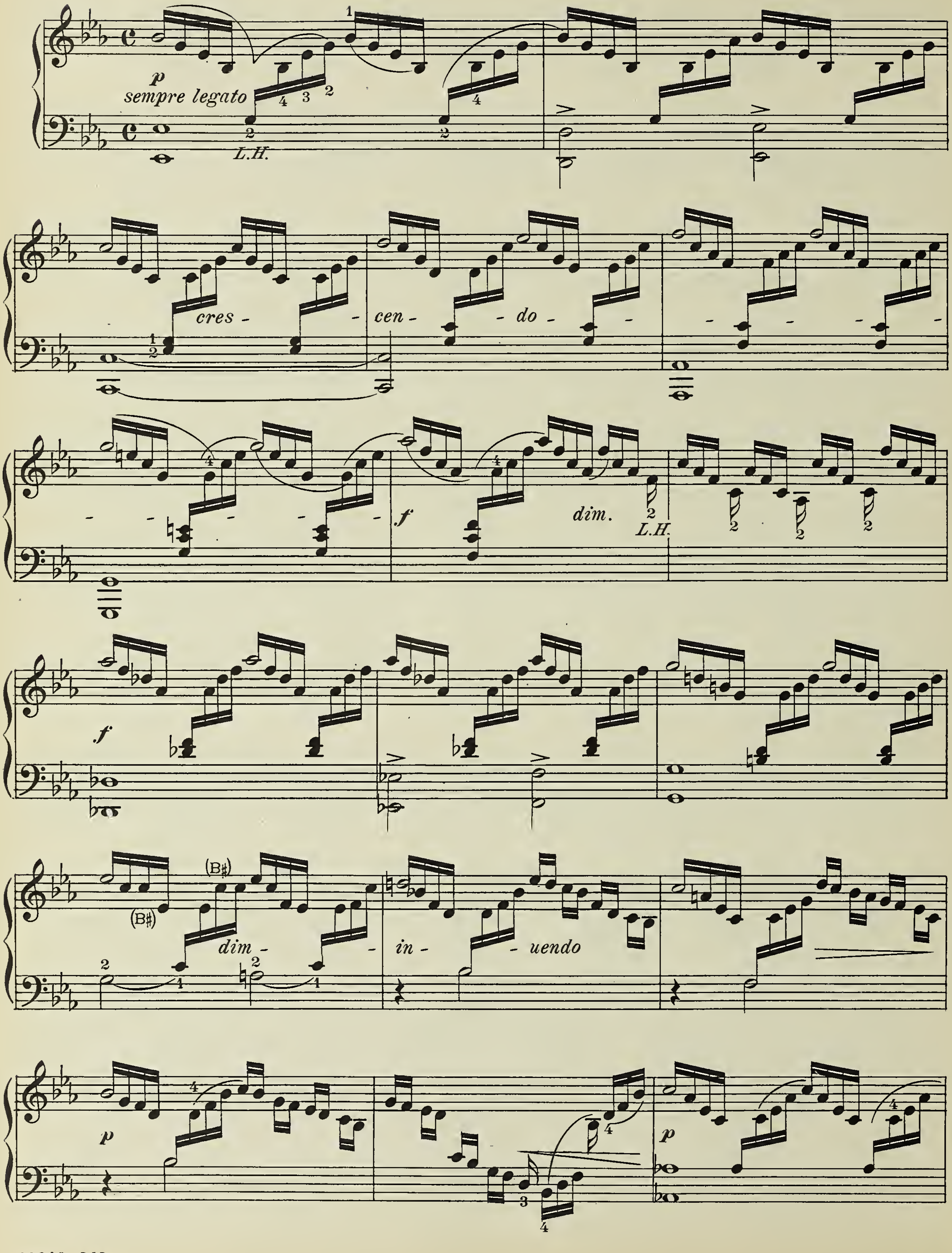


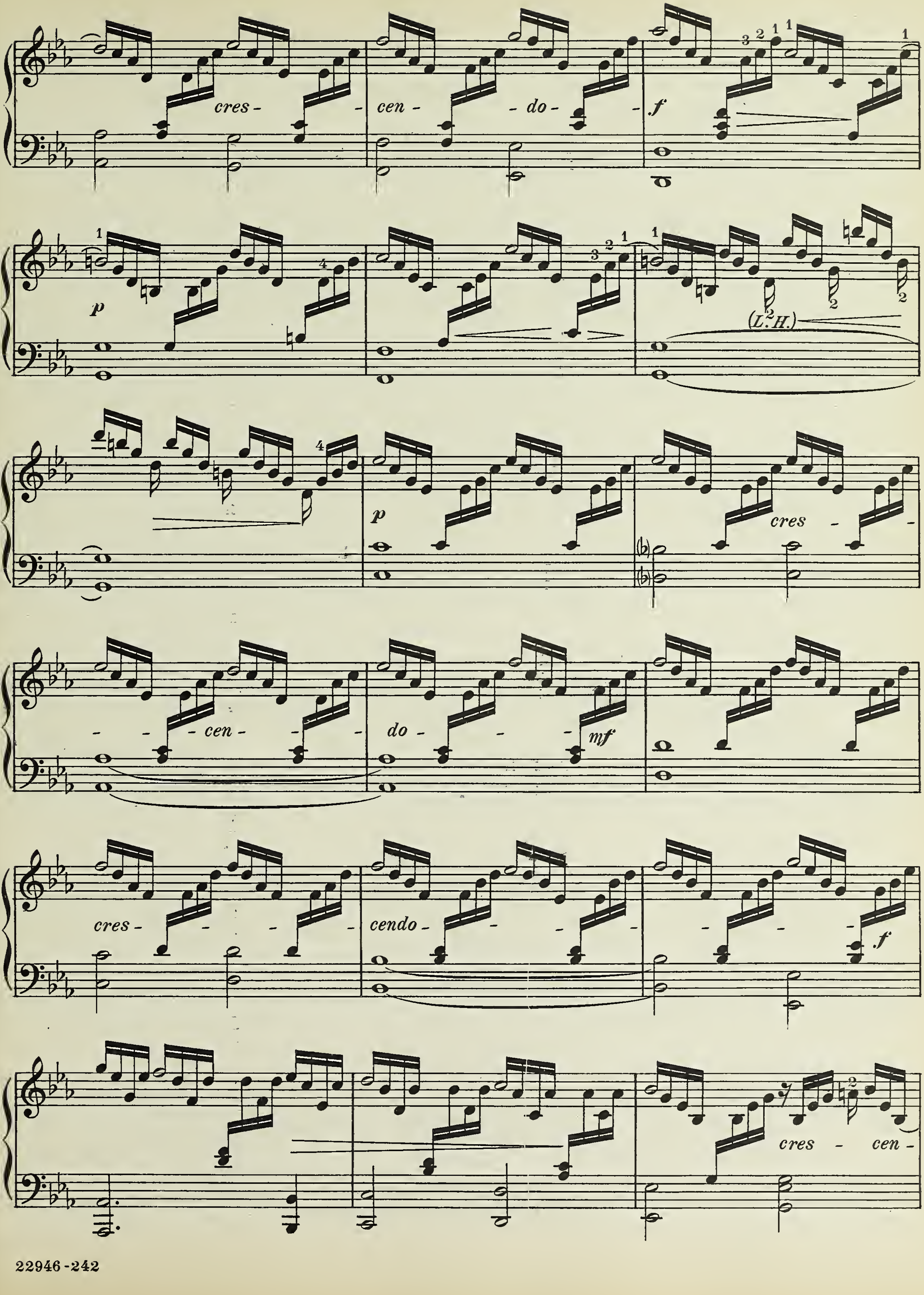
Descending.

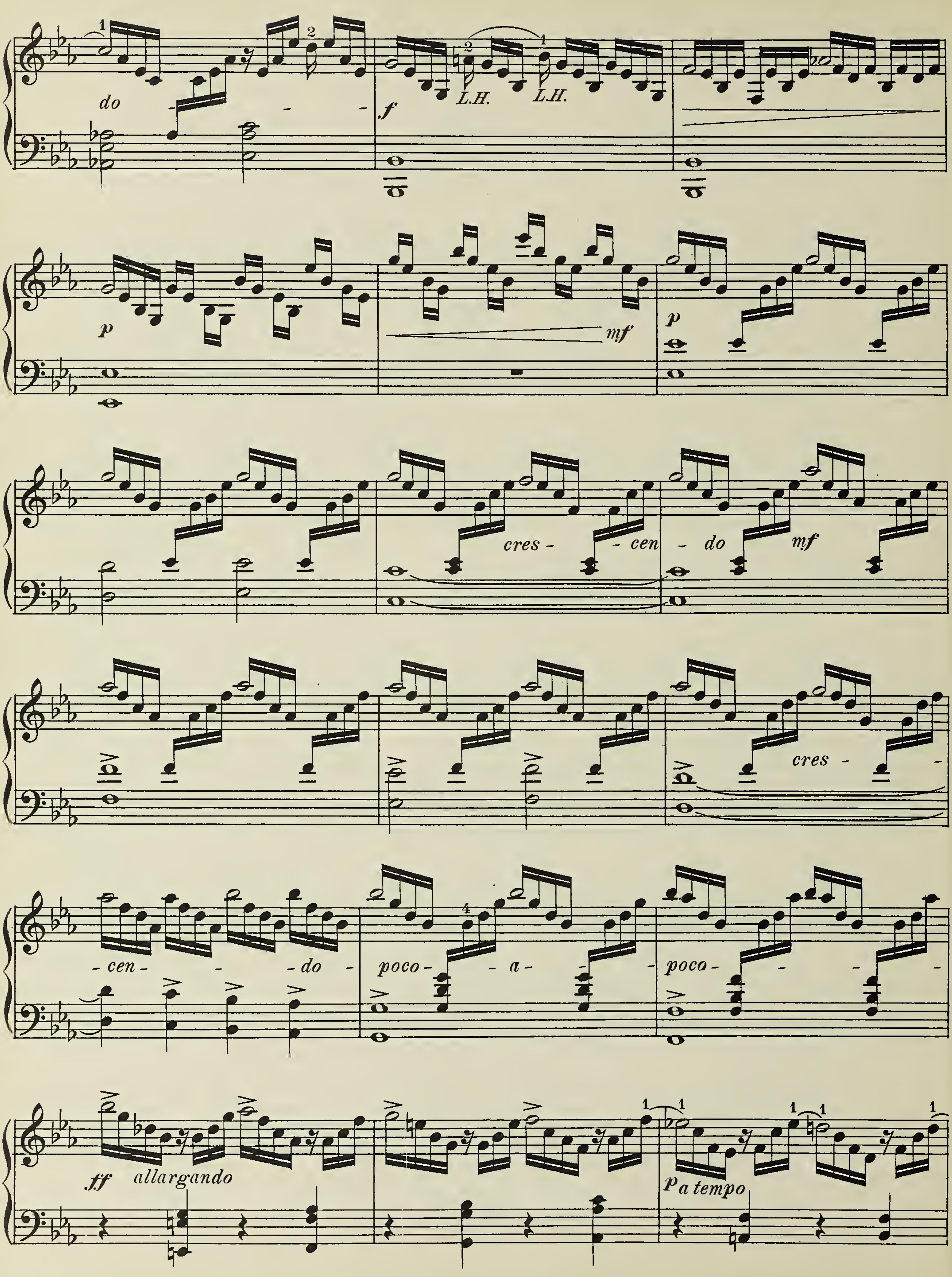


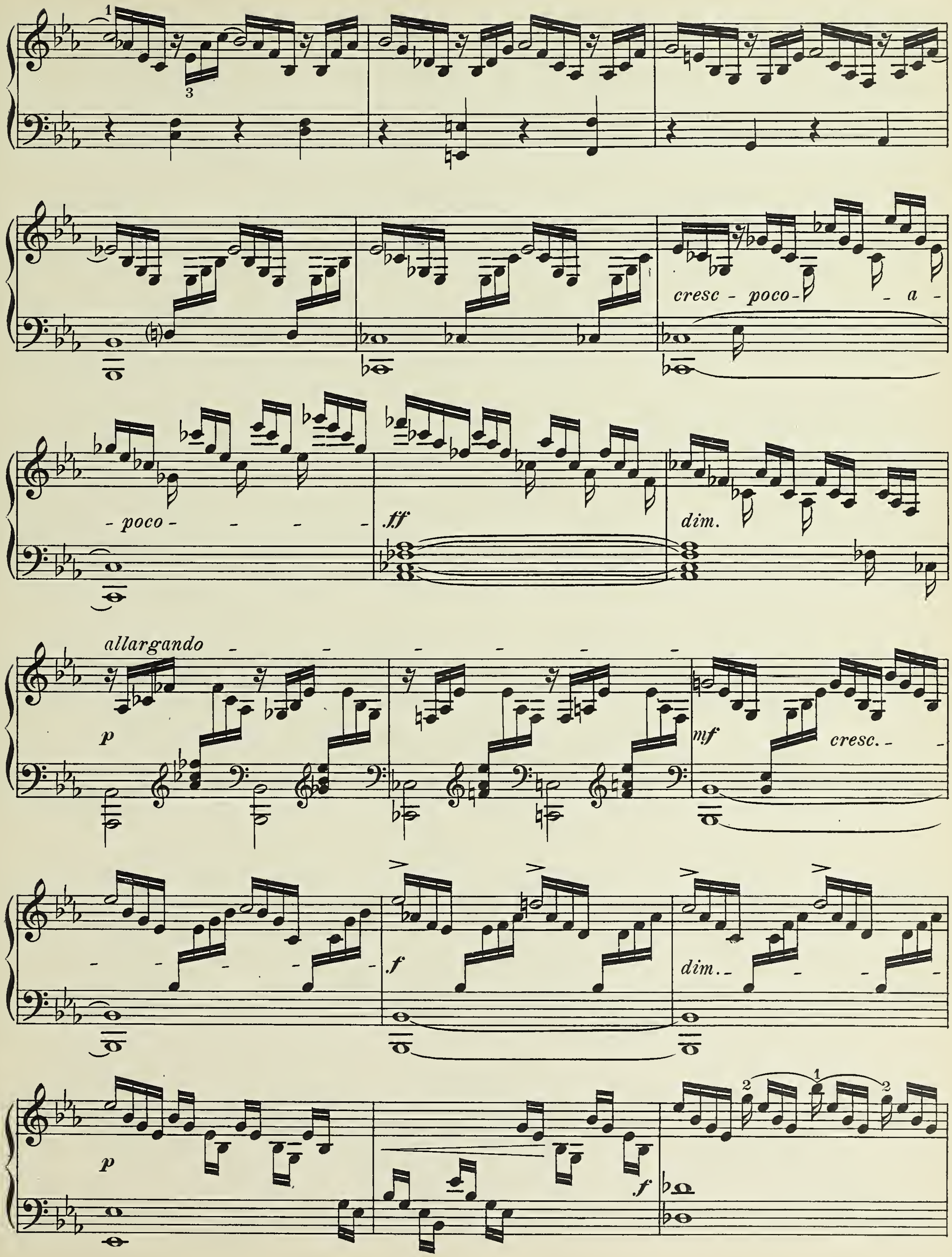
In N. Ch. Bochsa Op. 62. 5. Cahier study Nº 24. La Source (Am Springbrunnen) by Zabel Op. 23. Seven progressive Sonatinen by F. J. Naderman Op. 92. Heft 1. and 2. In Etuden und Präludien by F. J. Naderman Theil 1. Nº 22, 23, 24. An der Quelle by Ernest Stahl. In Etuden - Schule by Ed. Schuecker Op. 18. Teil 1. Nº 21. In N. Ch. Bochsa Op. 62. 5. Cahier. Nº 11, 14.

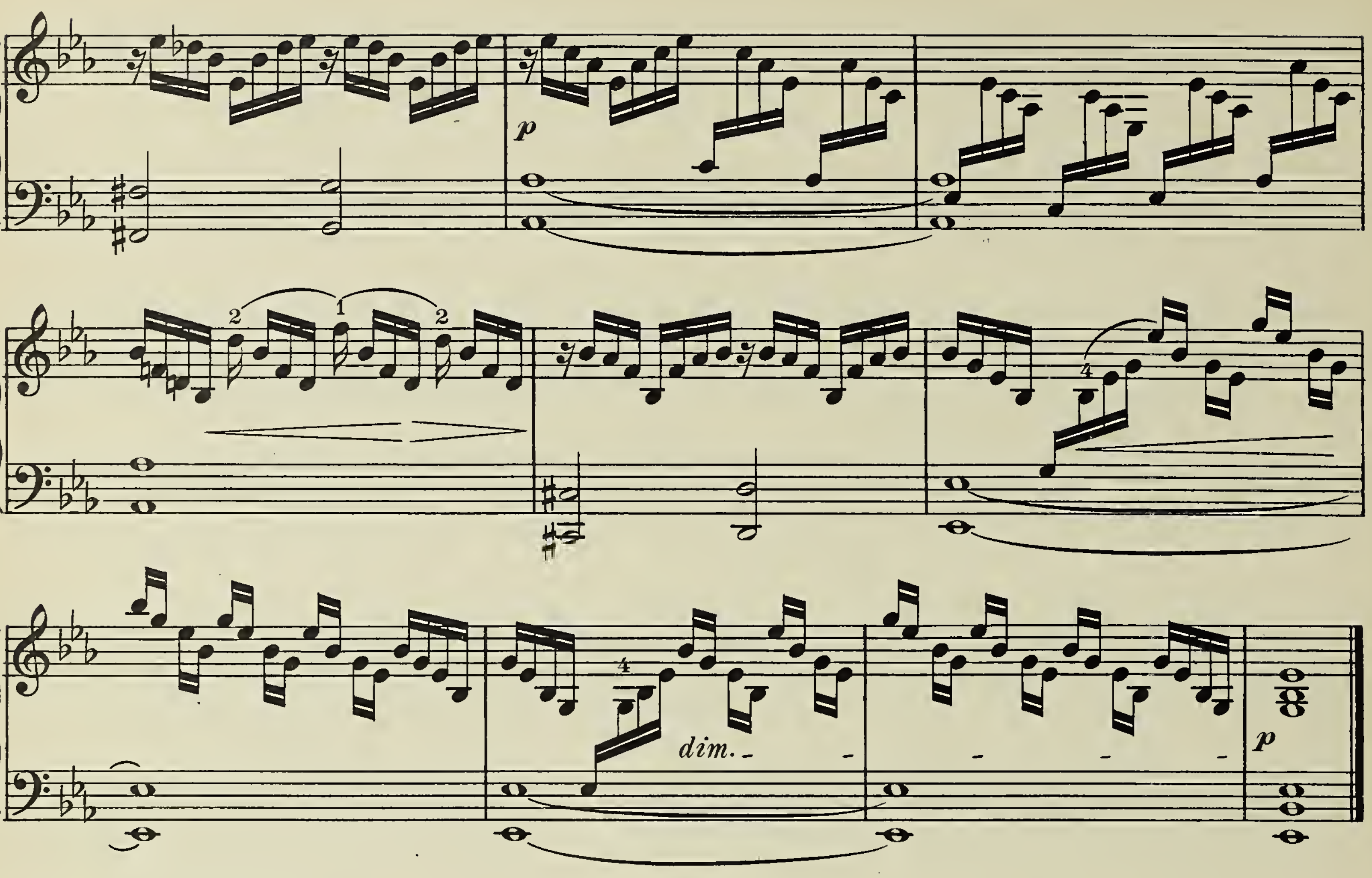
Moderato.

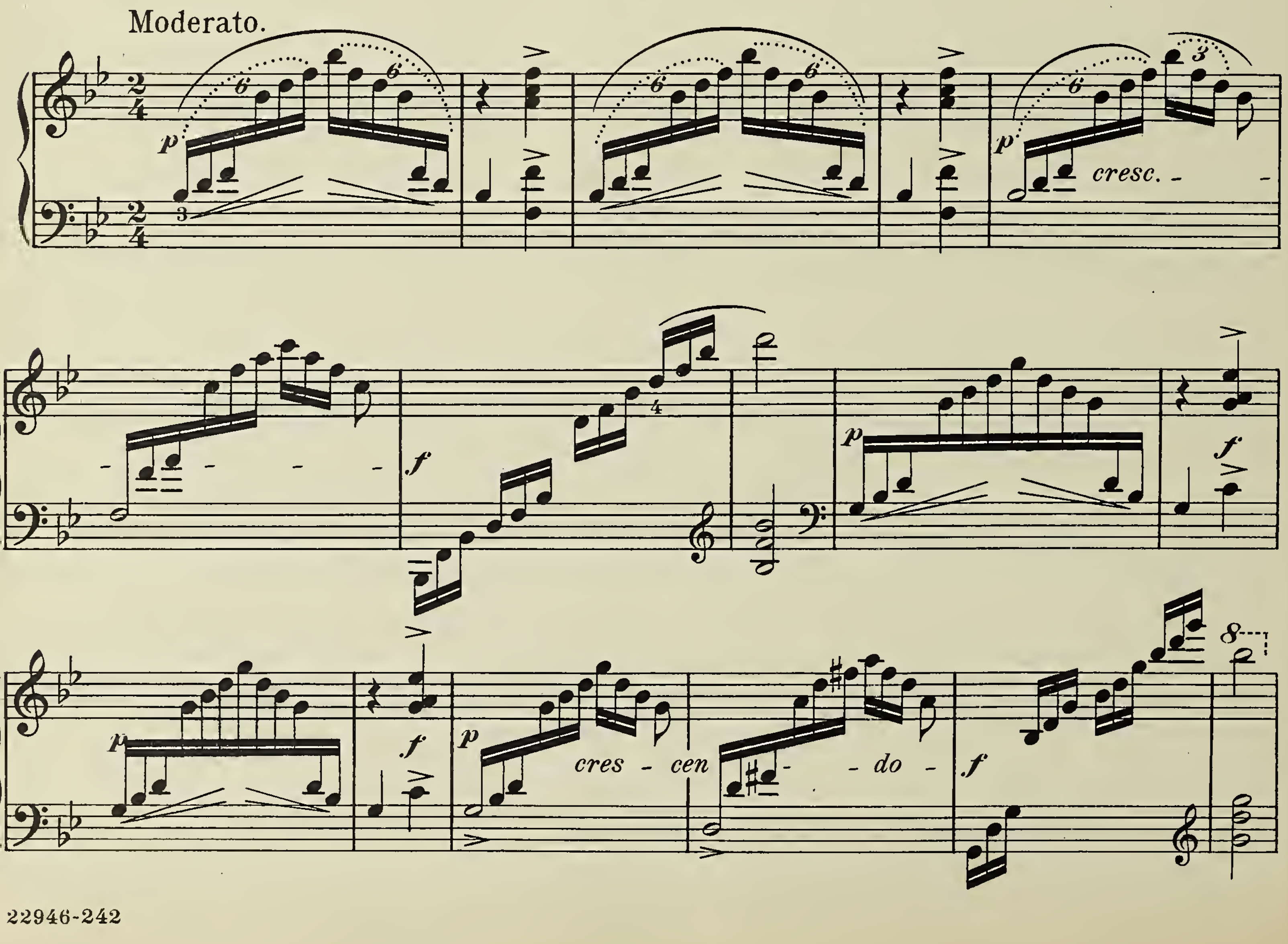


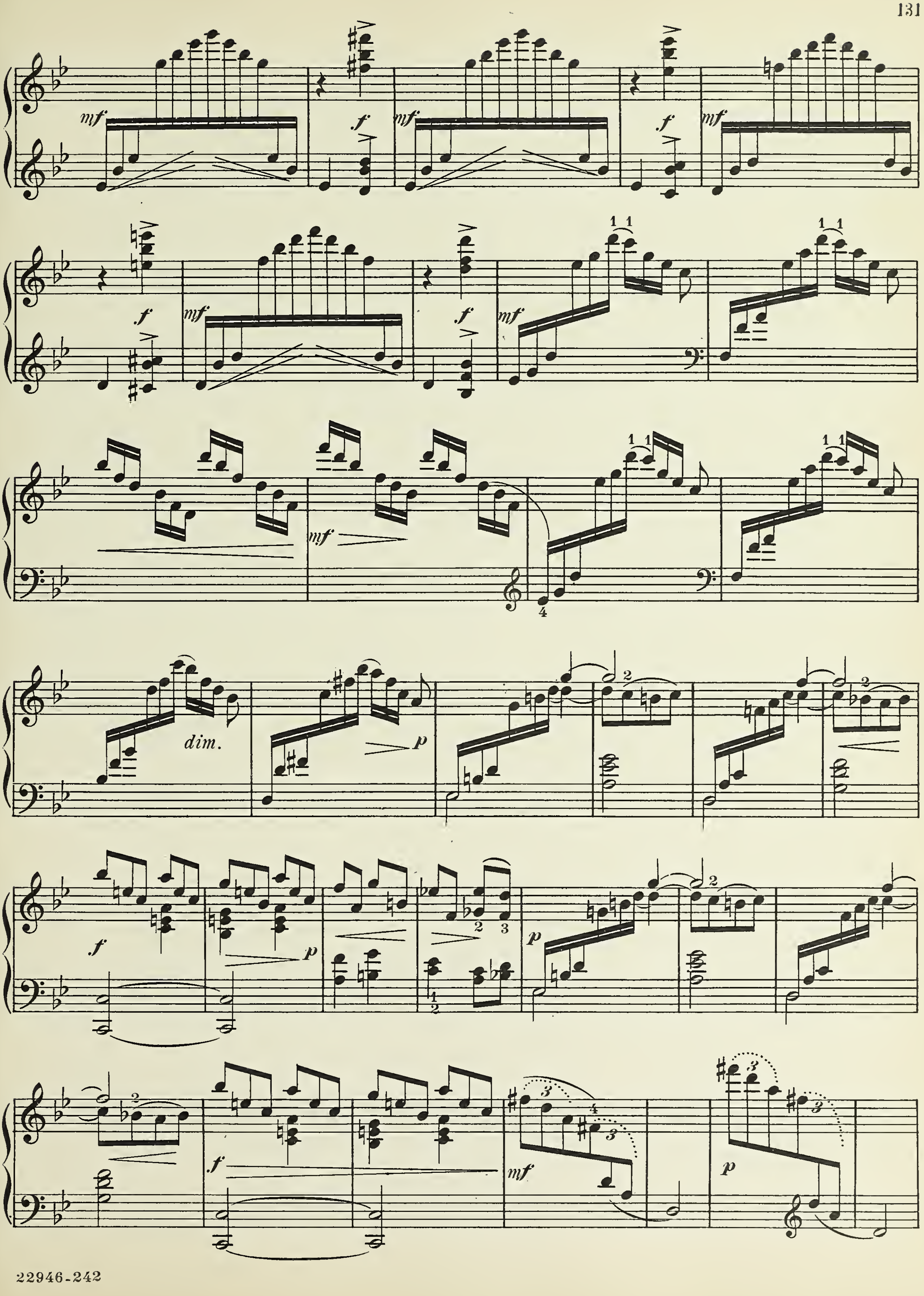

cres - cen - do - f
p
(L.H.)
p
cres - cen - do - mf
cres - cendo - f
cres - cen -

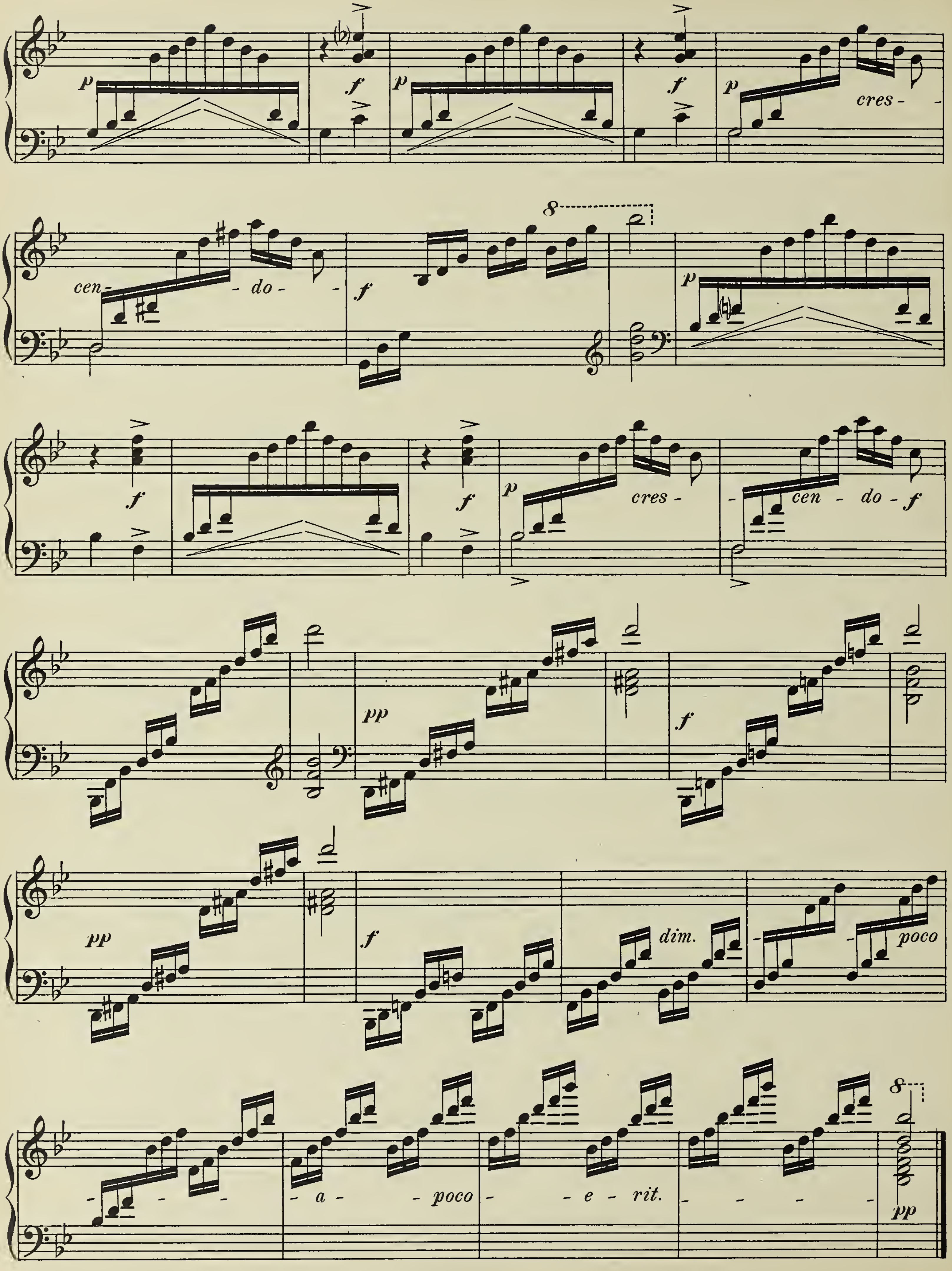

do
f
L.H.
L.H.
p
mf
p
cres - cen - do
mf
cres -
- cen - do -
poco - a - poco -
ff
allargando
p a tempo

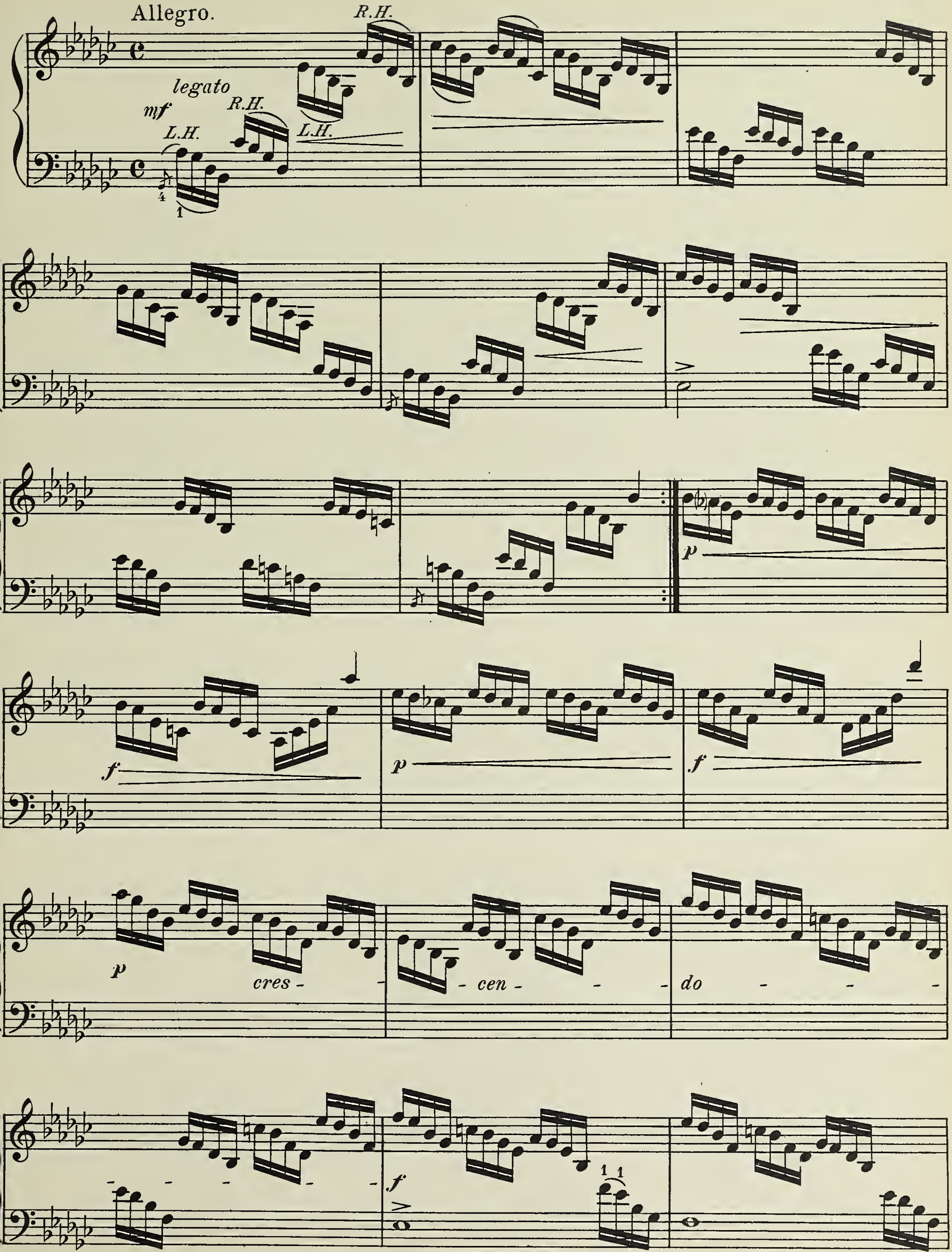

cresc - poco - a - poco
ff
dim.
allargando
p
mf
cresc.
f
dim.
p
f

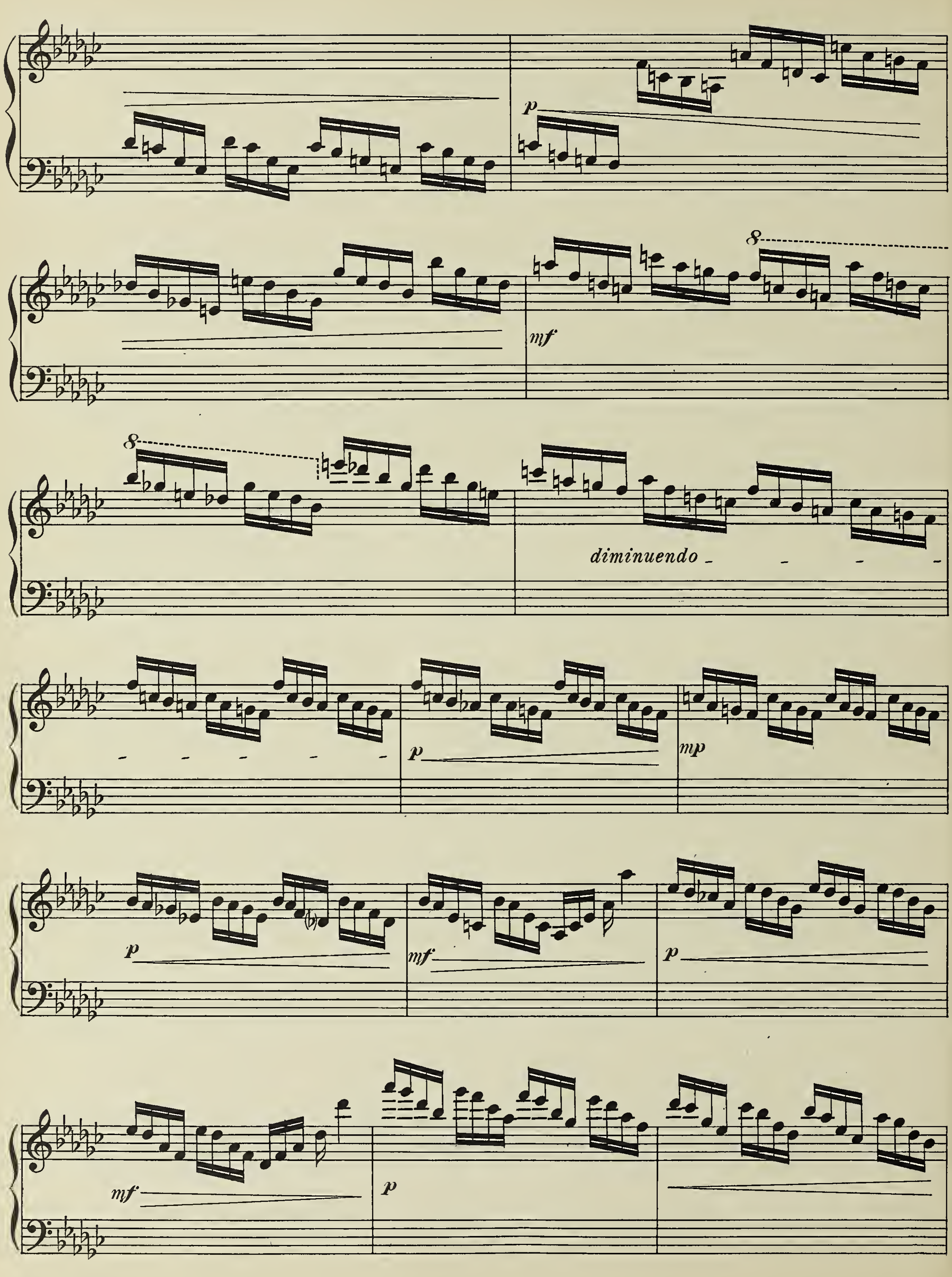

p
dim.
p

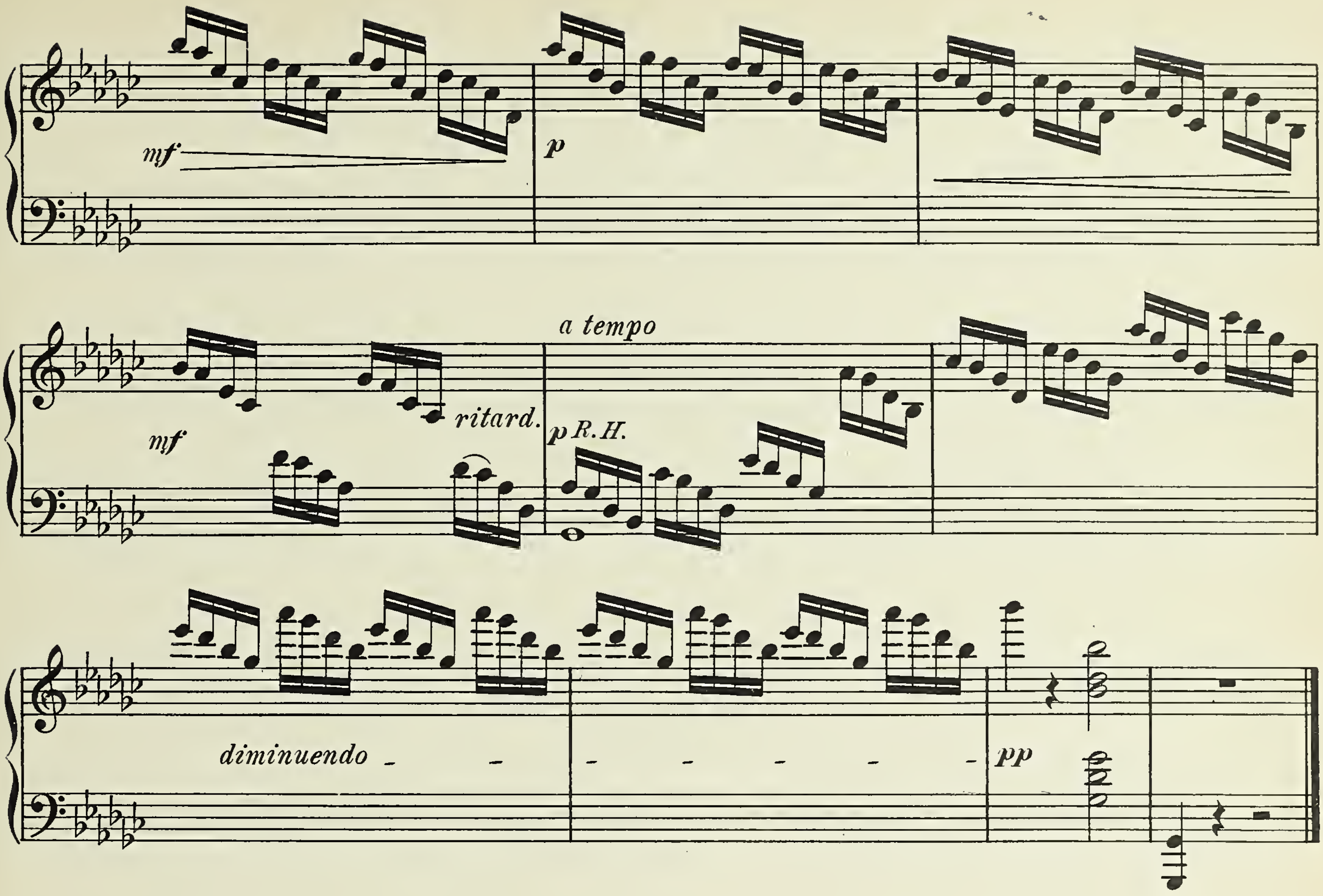

Moderato.
p
6
6
3
6
6
p
6
3
cresc.
f
4
p
f
p
f
p
cres - cen - do
f
8


mf
f
mf
f
mf
f
mf
f
mf
1 1
1 1
mf
1 1
1 1
4
dim.
p
2
2
f
p
2 3
1
2
p
2
2
f
mf
3
4
3
p
3
3

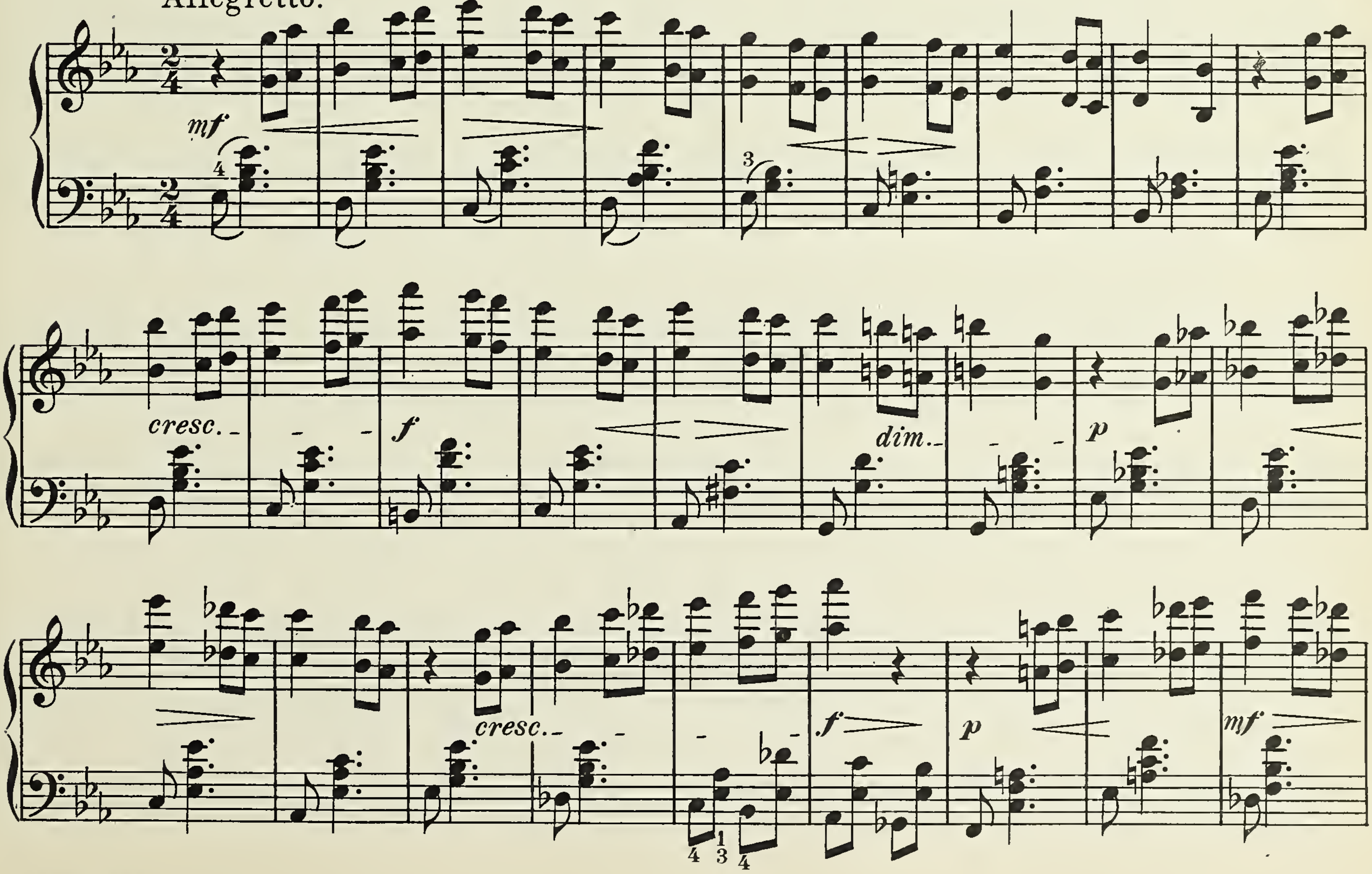

p
f
p
f
p
cres -
cen -
- do -
f
8
p
f
f
p
cres -
- cen - do - f
pp
f
pp
f
dim.
poco
a
poco
e
rit.
8
pp

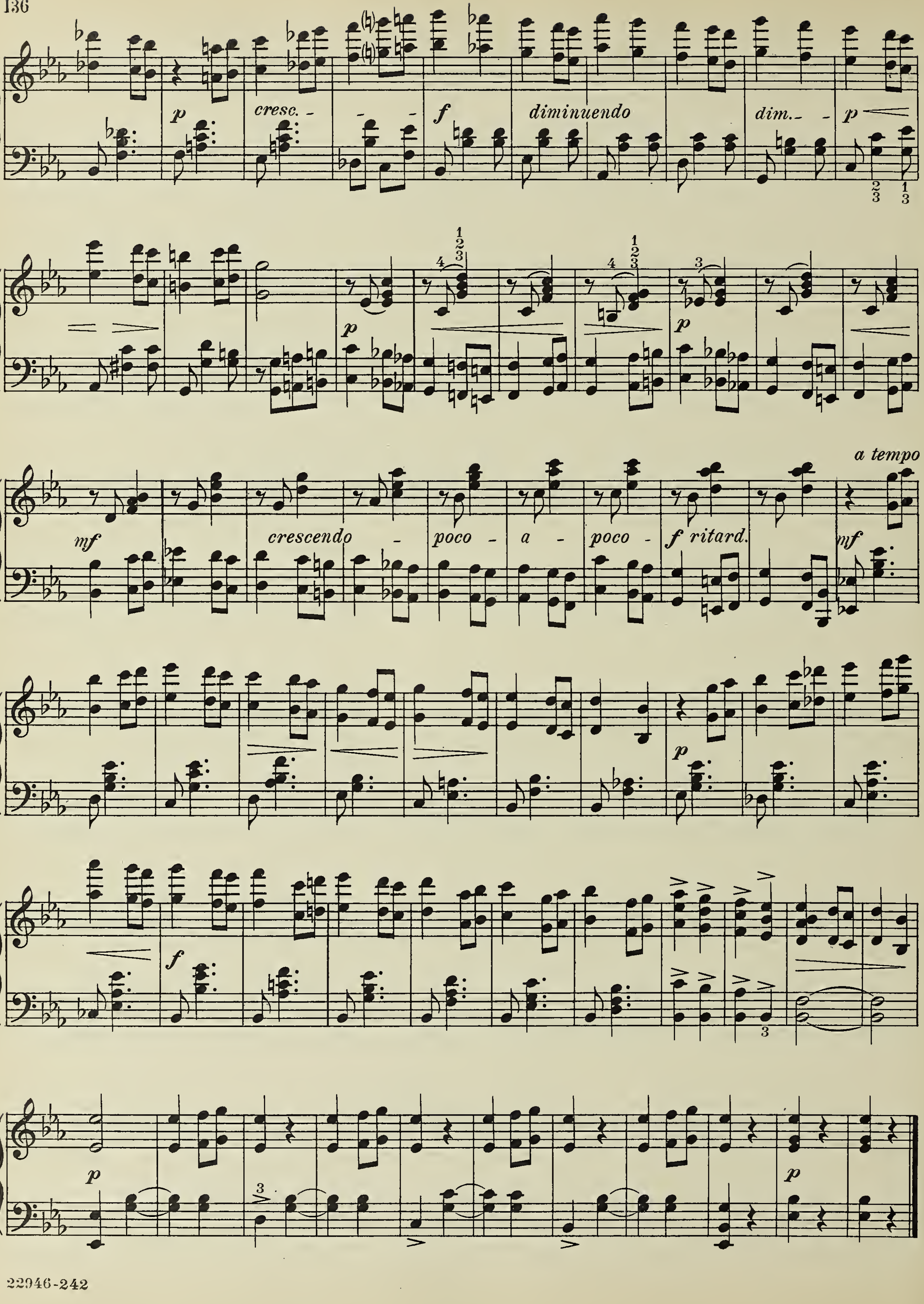

Allegro.
legato
mf
L.H.
R.H.
R.H.
L.H.
p
f
p
f
p
cres - cen - do
f

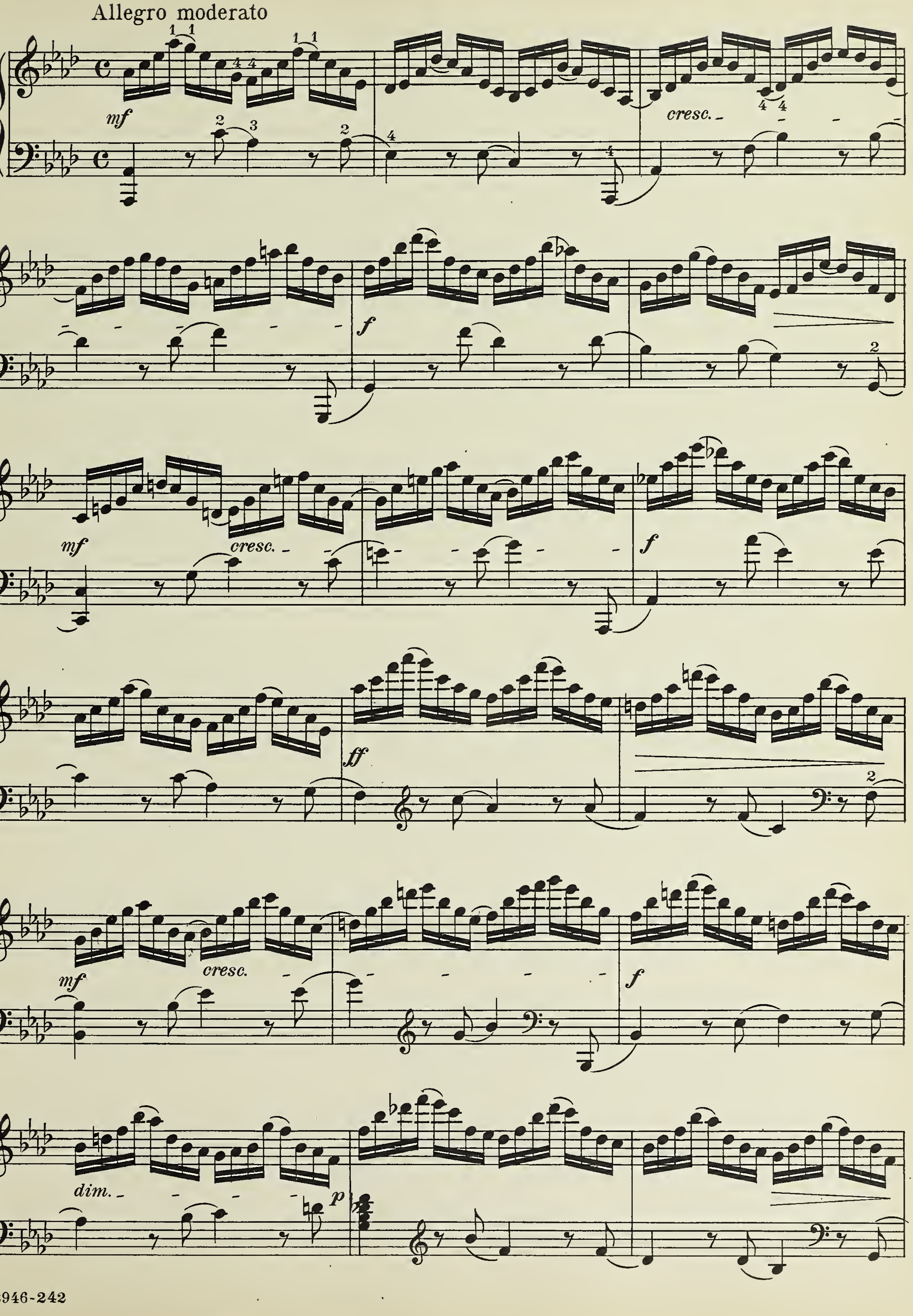

p
mf
8
8
diminuendo
p
mp
p
mf
p
mf
p

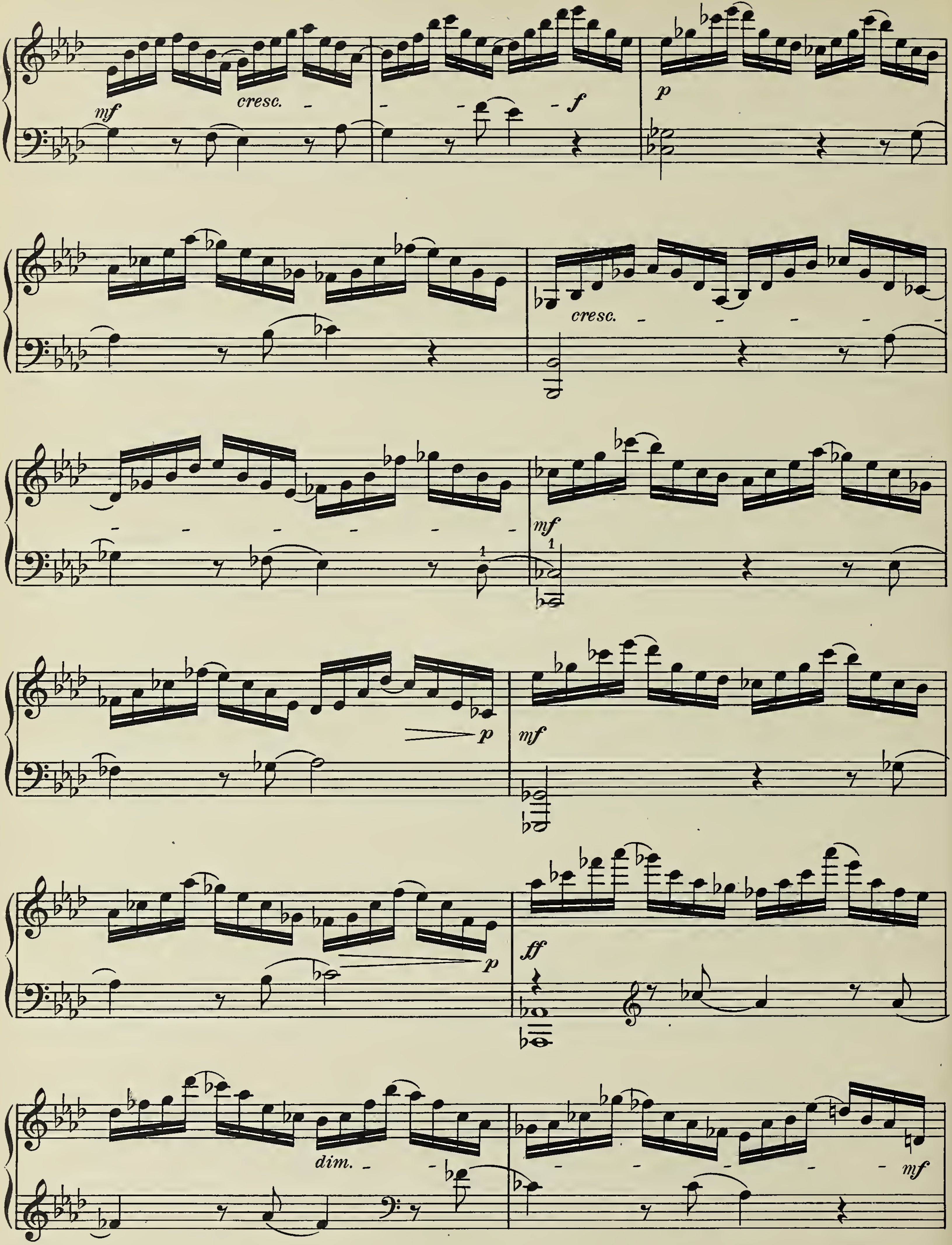

mf
p
mf
ritard.
a tempo
p R.H.
diminuendo
pp

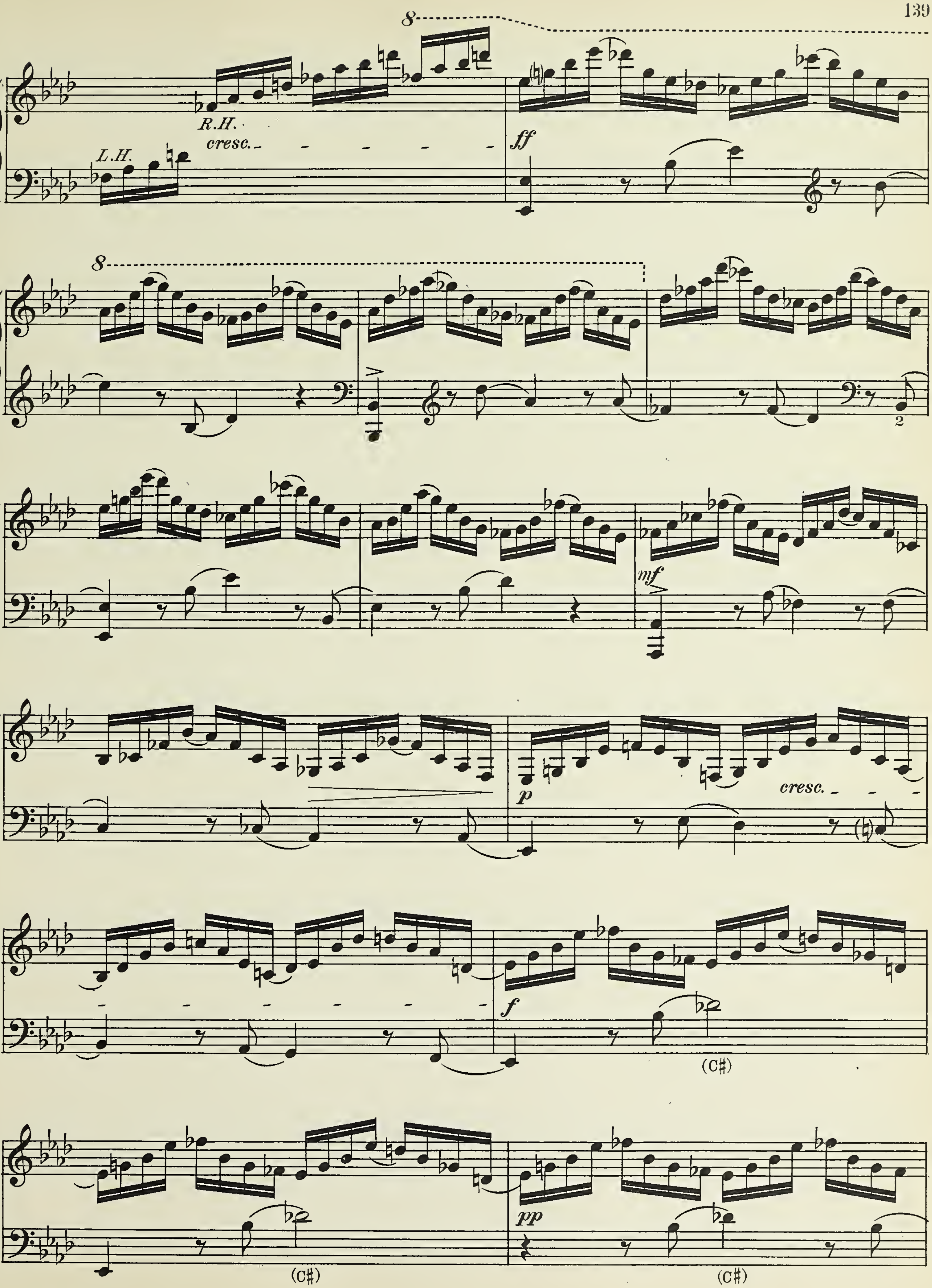
Allegretto.

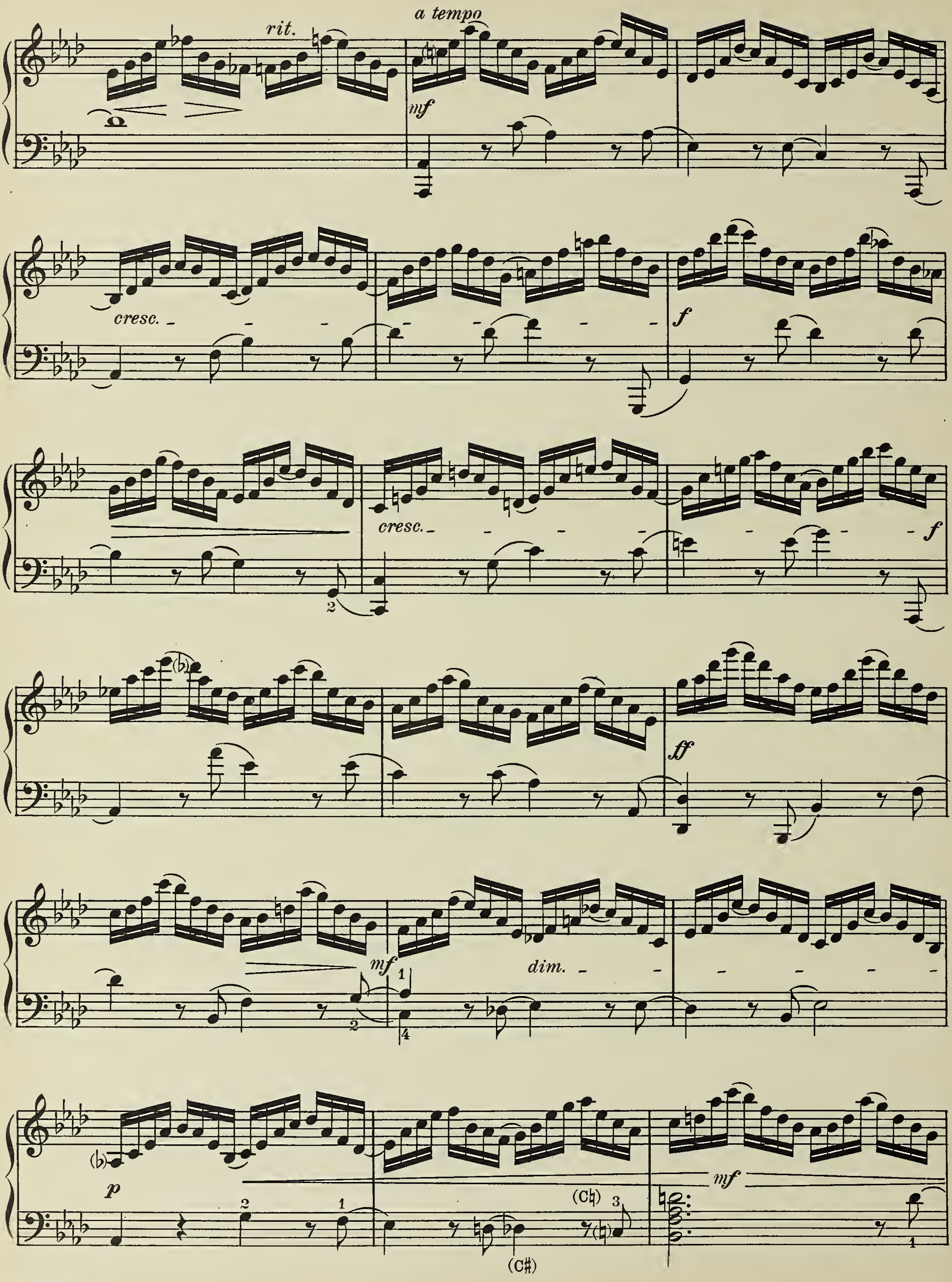

mf
cresc.
f
dim.
p
cresc.
f
p
mf

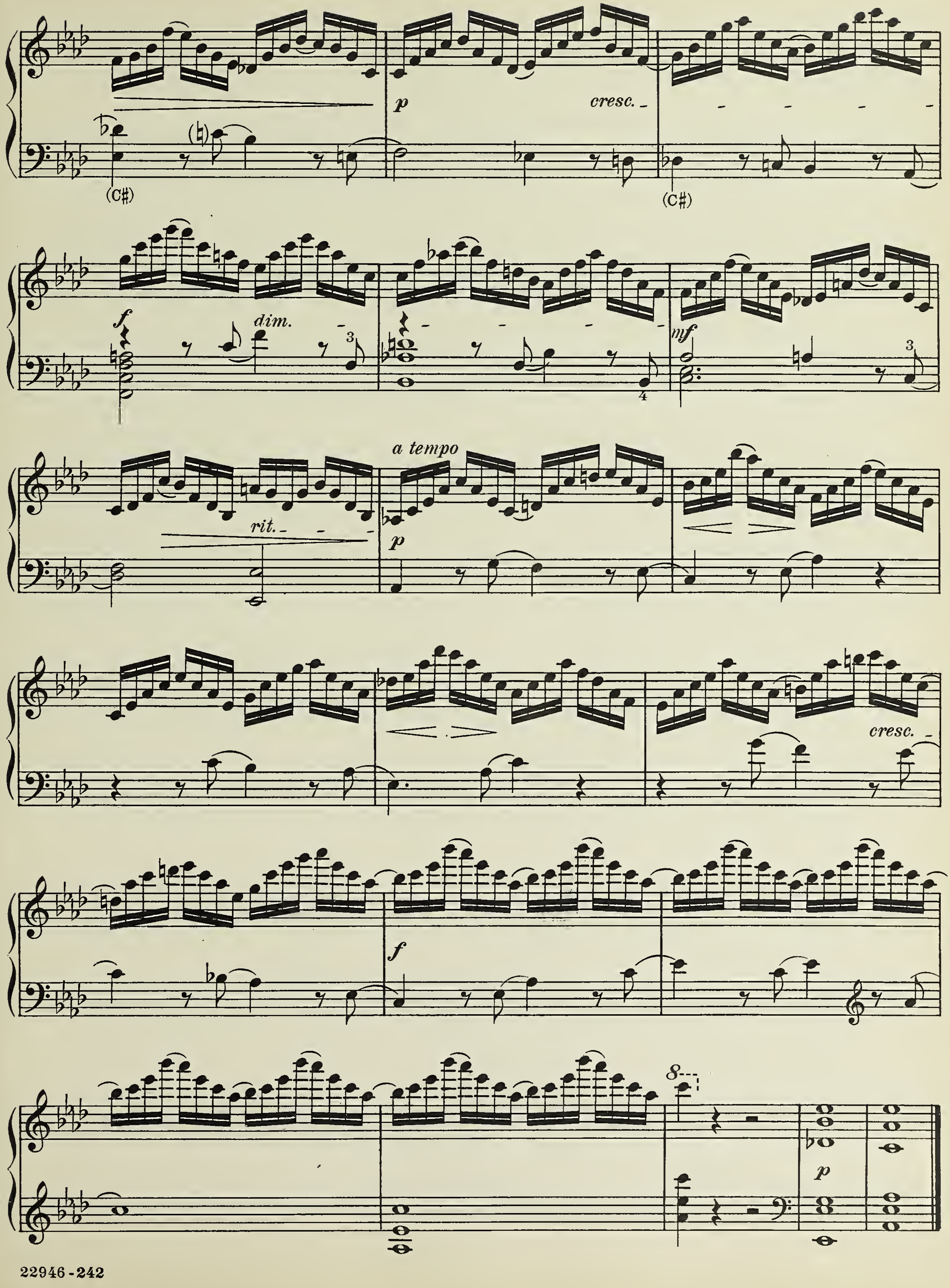

p
cresc. - - -
f
diminuendo
dim. -
p
p
p
mf
crescendo
poco
a
poco
f ritard.
a tempo
mf
p
f
p
p

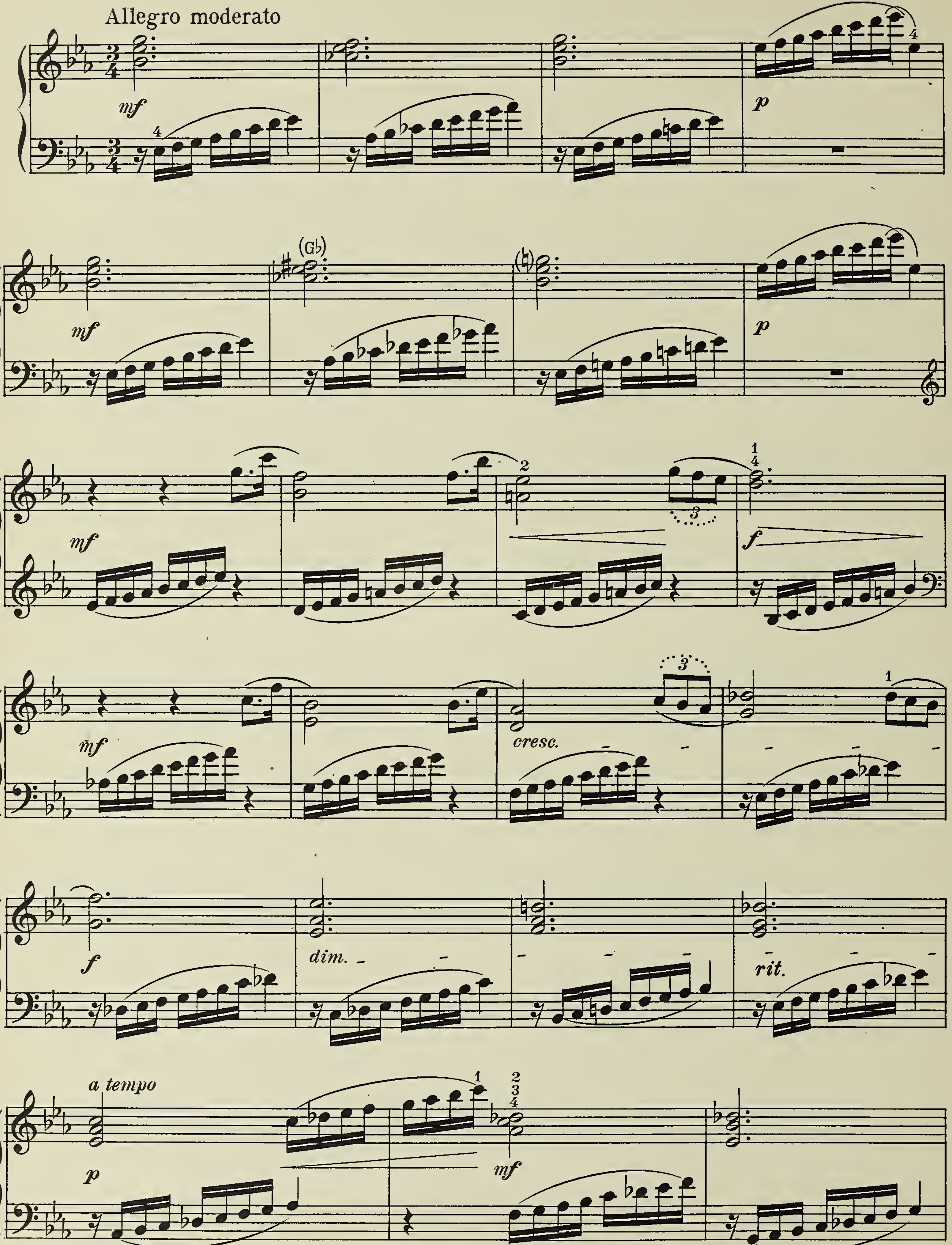

Allegro moderato
mf
cresc.
f
mf
cresc.
f
ff
mf
cresc.
f
dim.
p

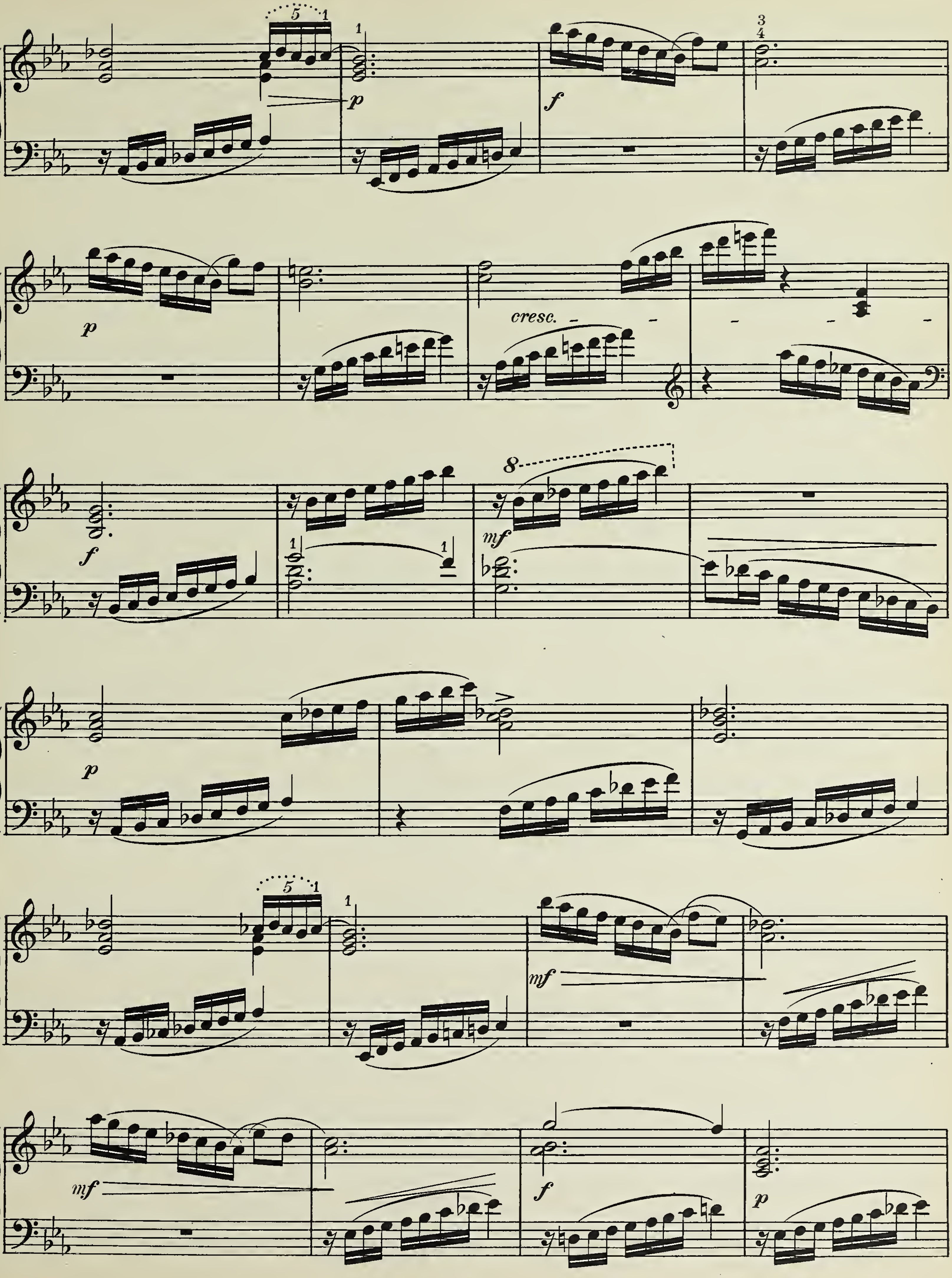

mf
cresc.
f
p
cresc.
1
mf
1
p
mf
p
ff
dim.
mf

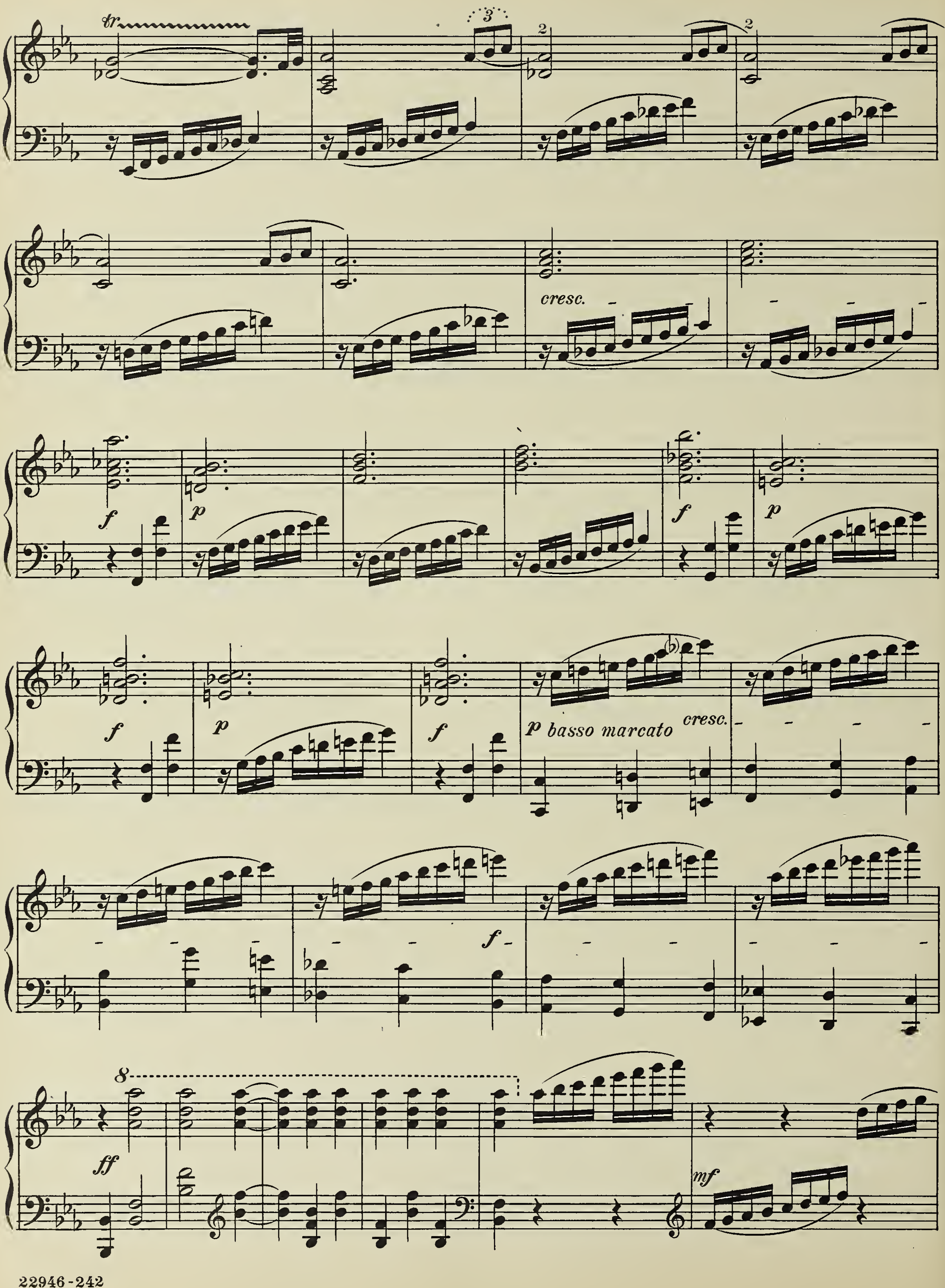

8
R.H.
cresc.
L.H.
ff
8
2
mf
p
cresc.
f
(C♯)
(C♯)
pp
(C♯)

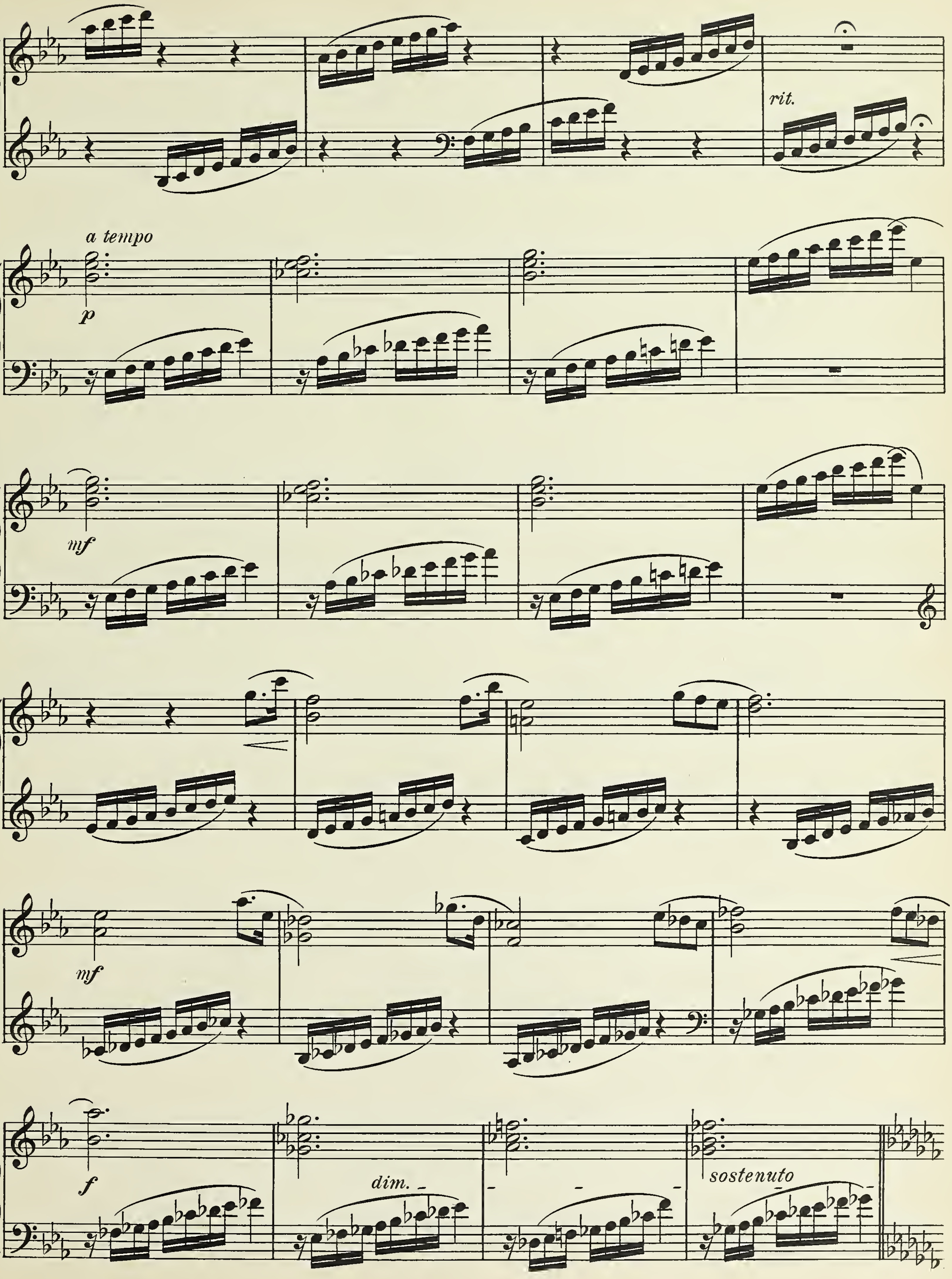

rit.
a tempo
mf
cresc.
f
2
cresc.
f
(♭)
ff
mf
1
2
4
dim.
(♭)
p
2
1
(C♮)
3
(C♯)
mf
1

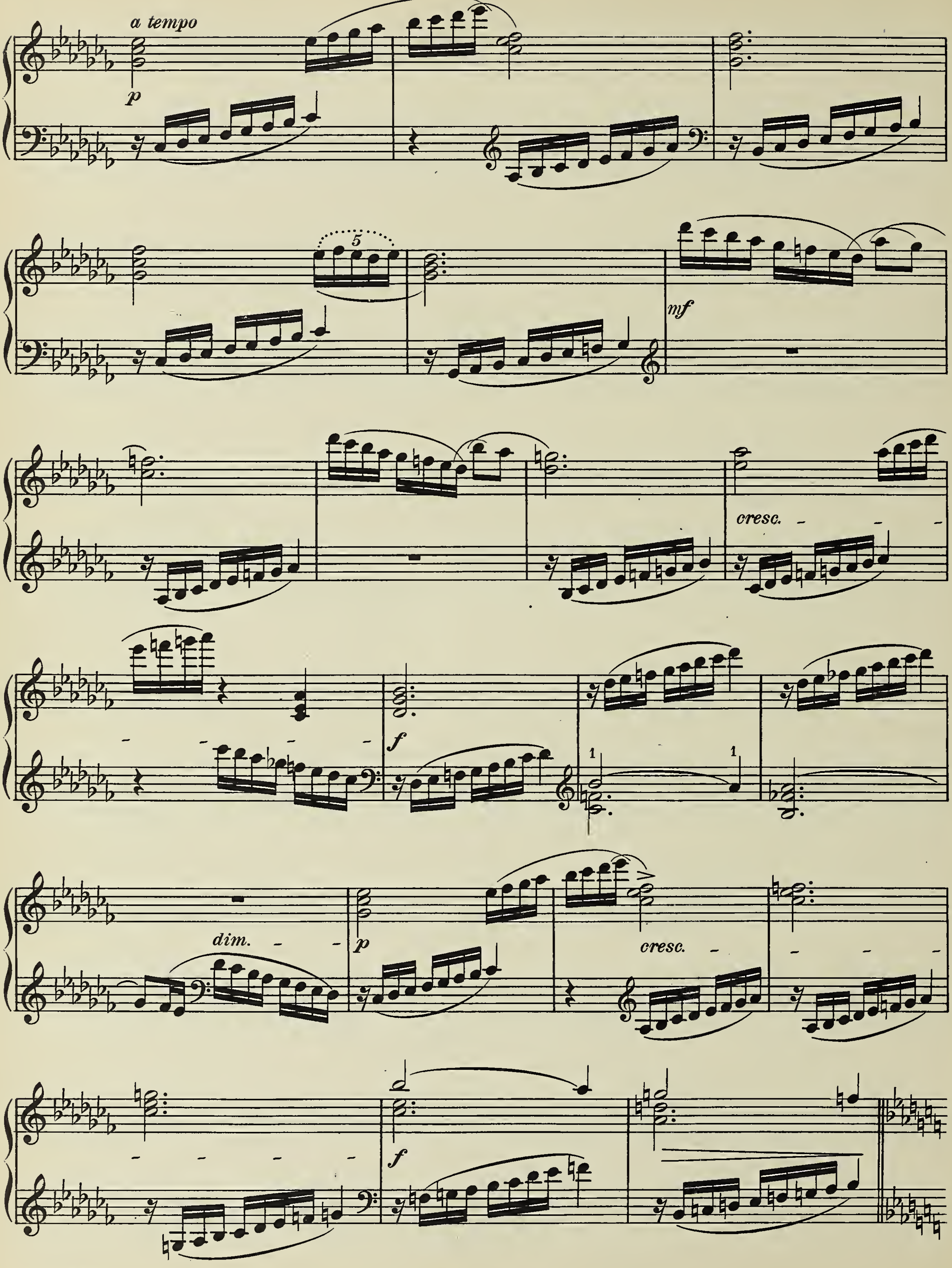

(C♯)
p
cresc.
(♮)
(C♯)
f
dim.
3
4
mf
3
a tempo
rit.
p
cresc.
f
8
p

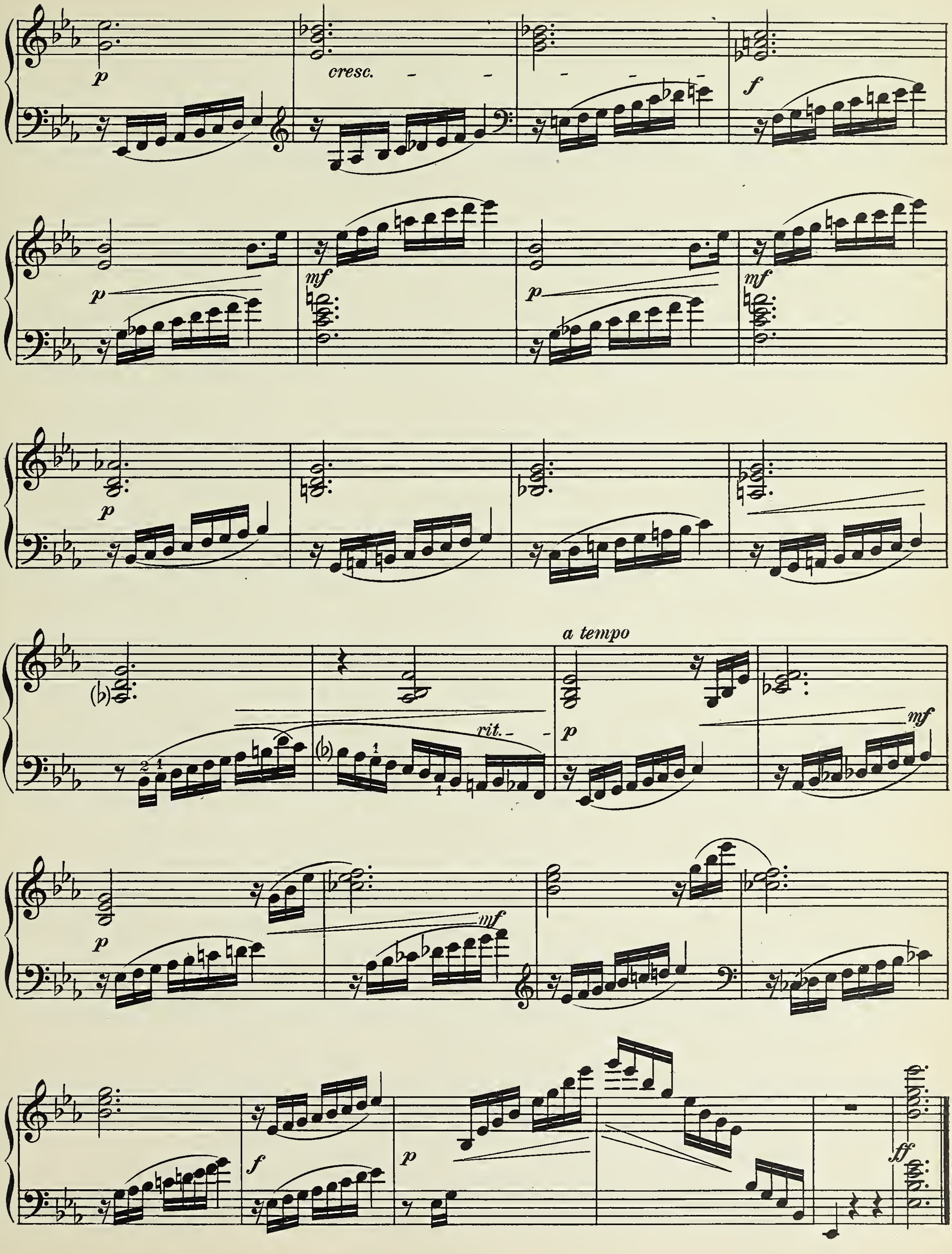

Allegro moderato
mf
p
mf
(G♭)
p
mf
f
mf
cresc.
f
dim.
rit.
a tempo
p
mf


p
f
p
cresc.
f
8
mf
p
mf
mf
f
p

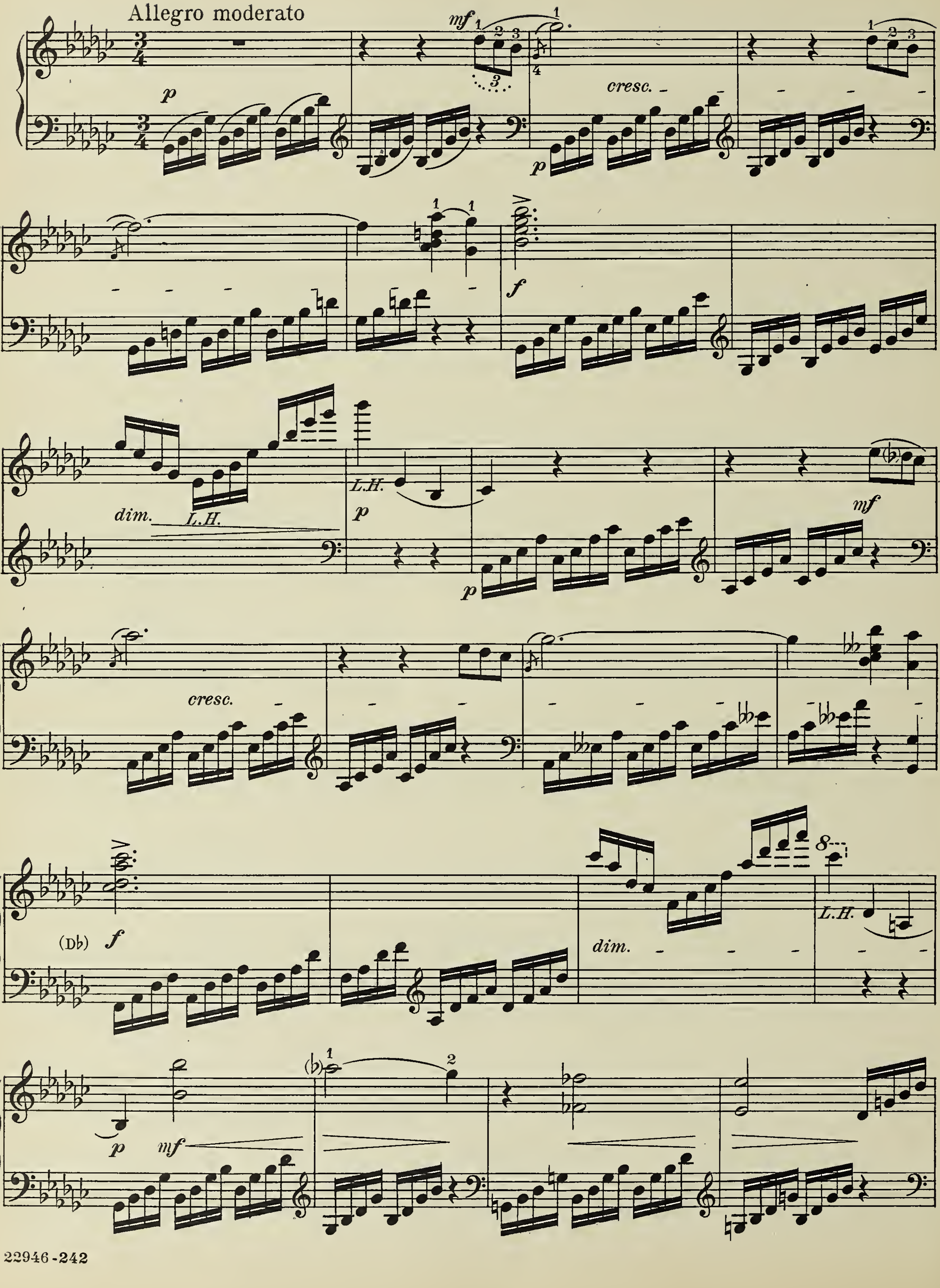

tr
3
2
2
cresc.
f
p
f
p
f
p
f
p
f
(♭)
p basso marcato
cresc.
f
8
ff
mf

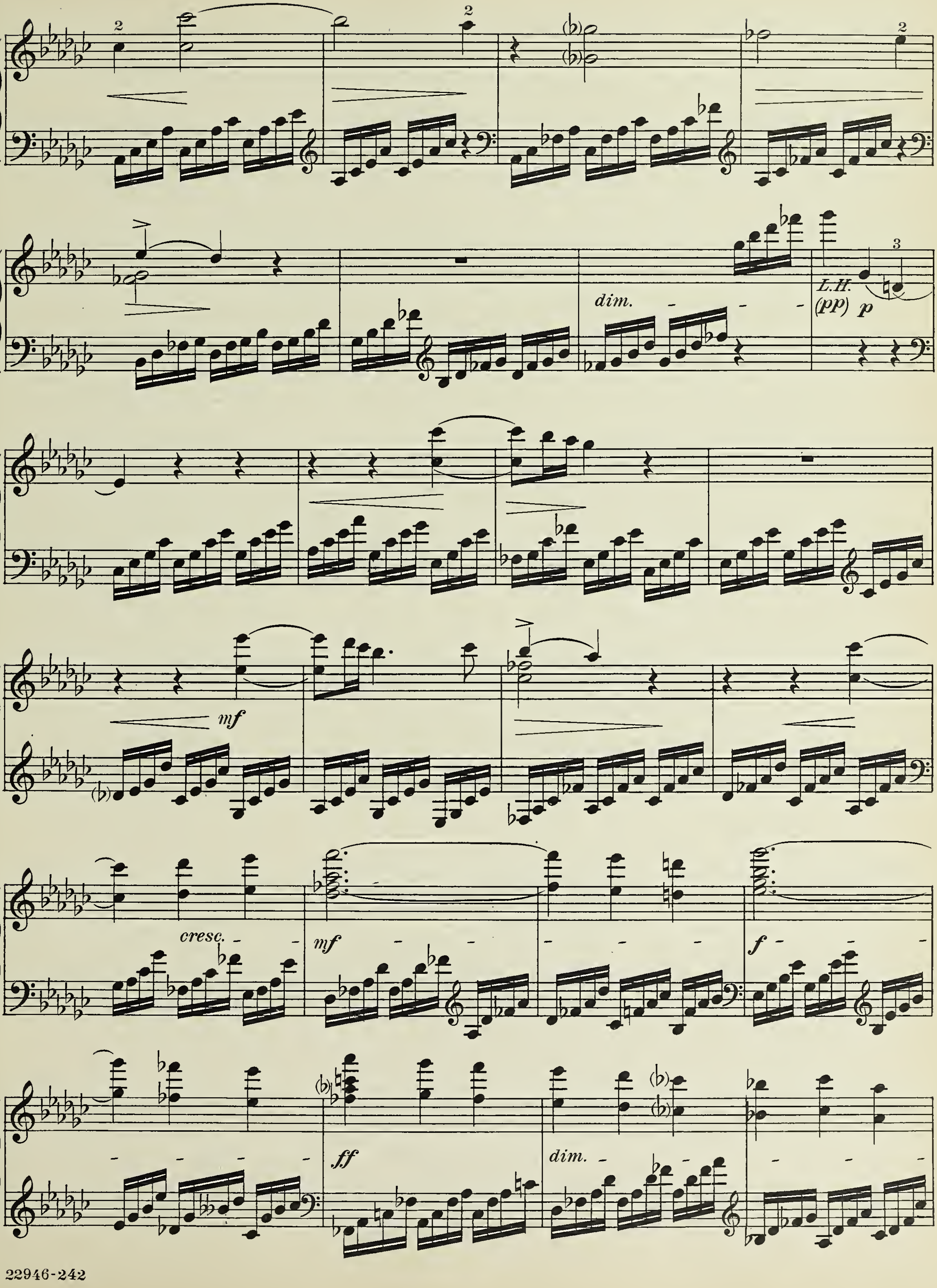

rit.
a tempo
p
mf
mf
f
dim.
sostenuto

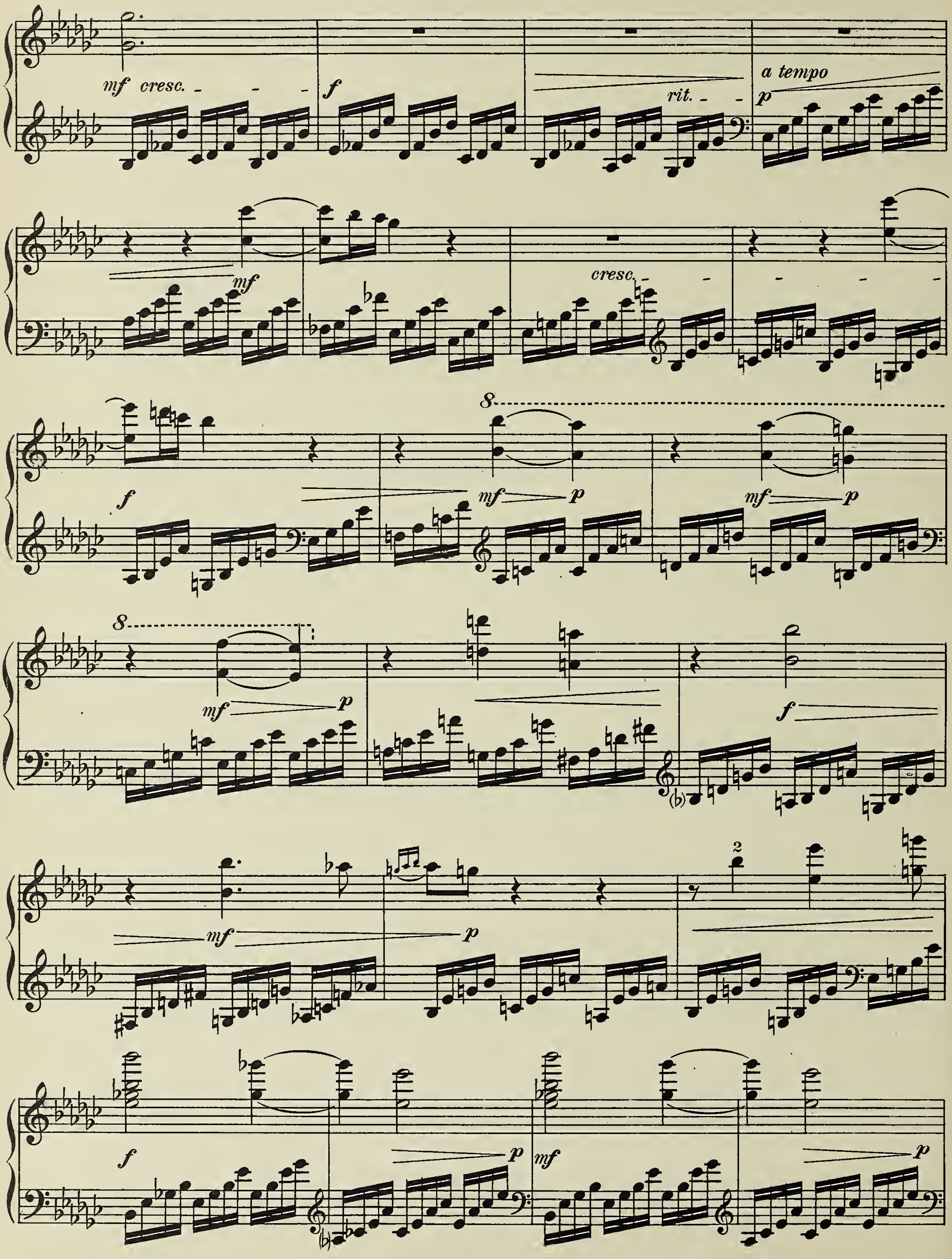

a tempo
p
5
mf
cresc.
f
1
1
dim.
p
cresc.
f

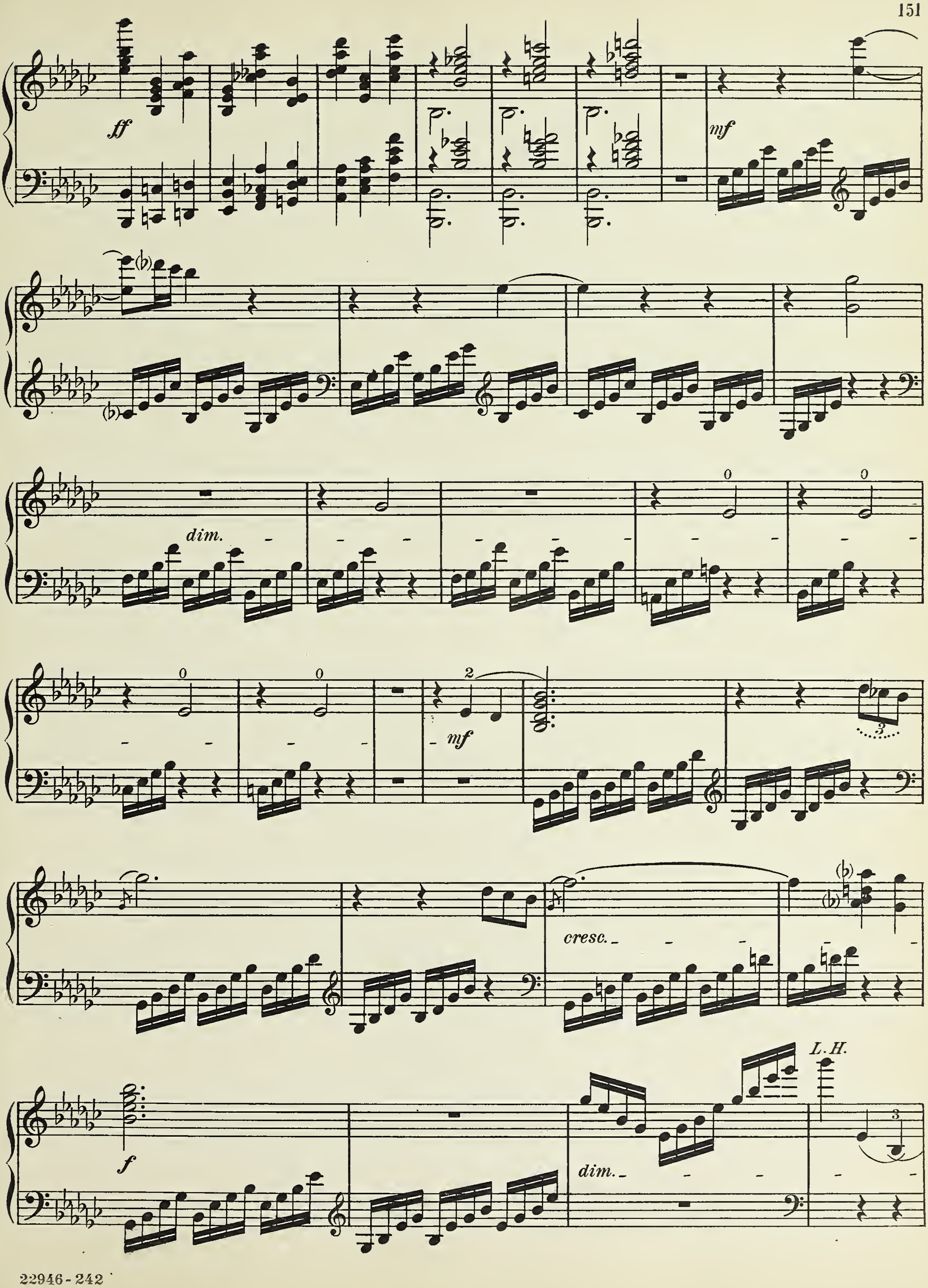

p
cresc.
f
p
mf
p
mf
p
p
rit.
a tempo
p
mf
p
mf
f
p
ff

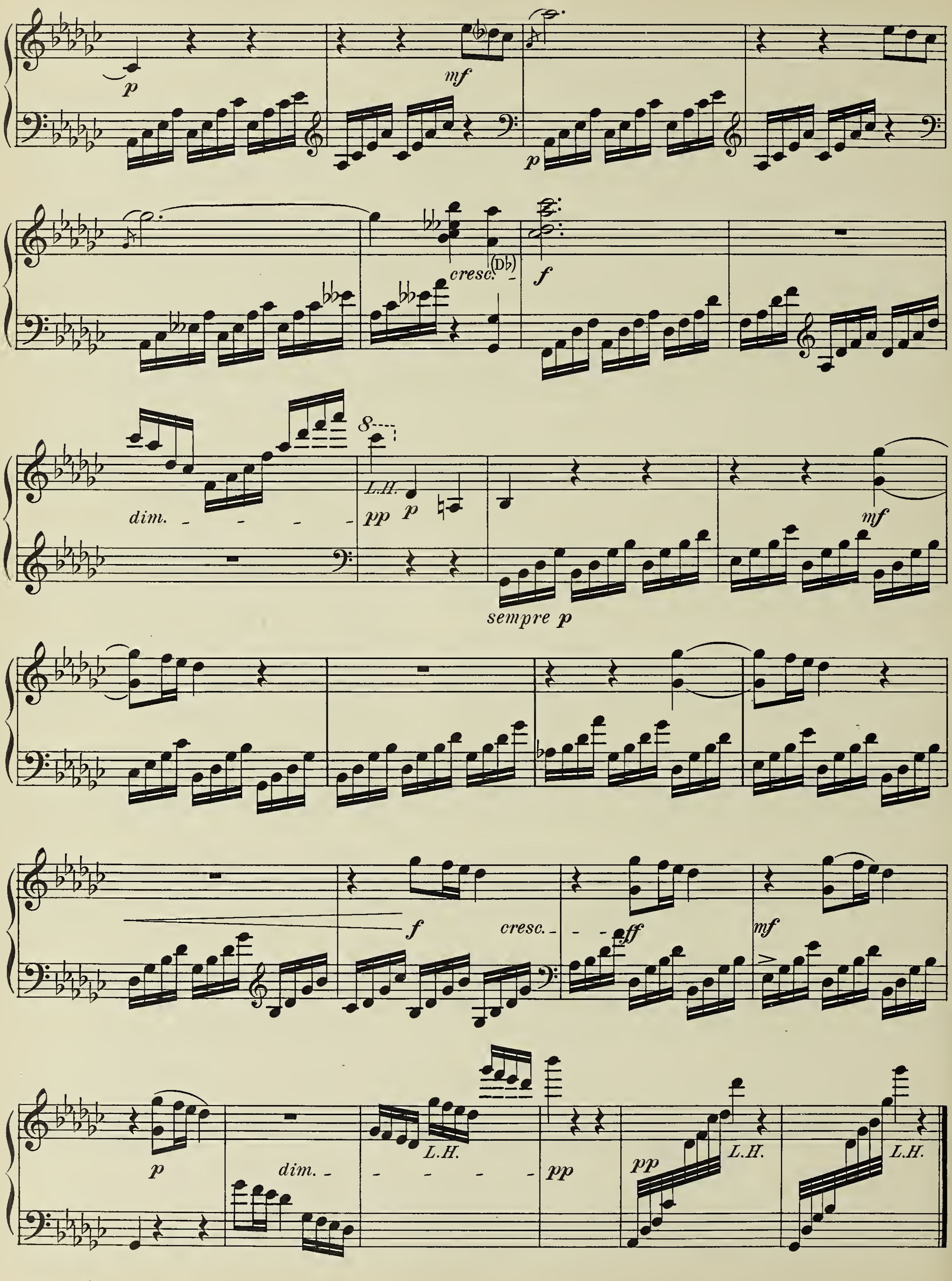
Allegro moderato

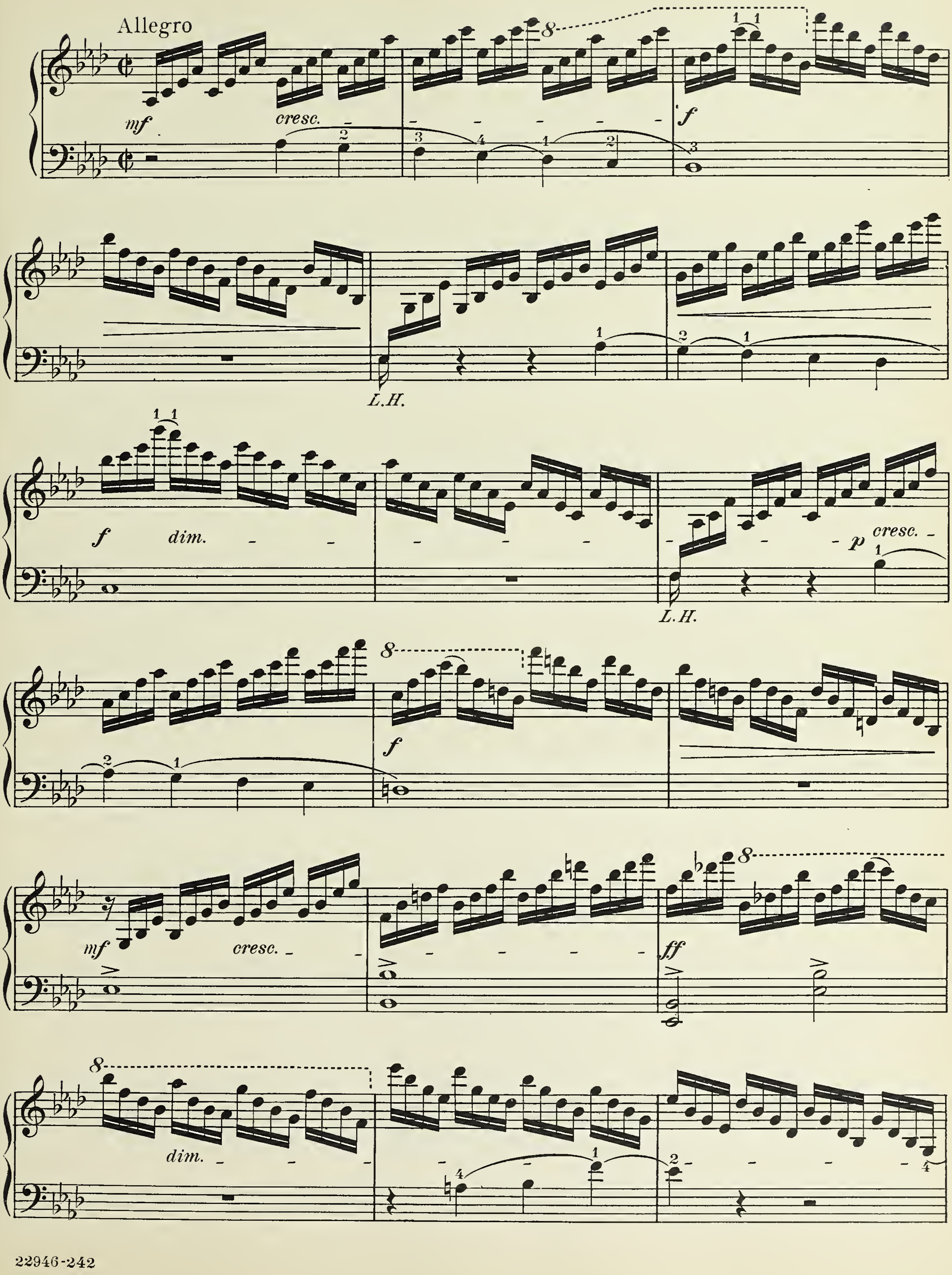


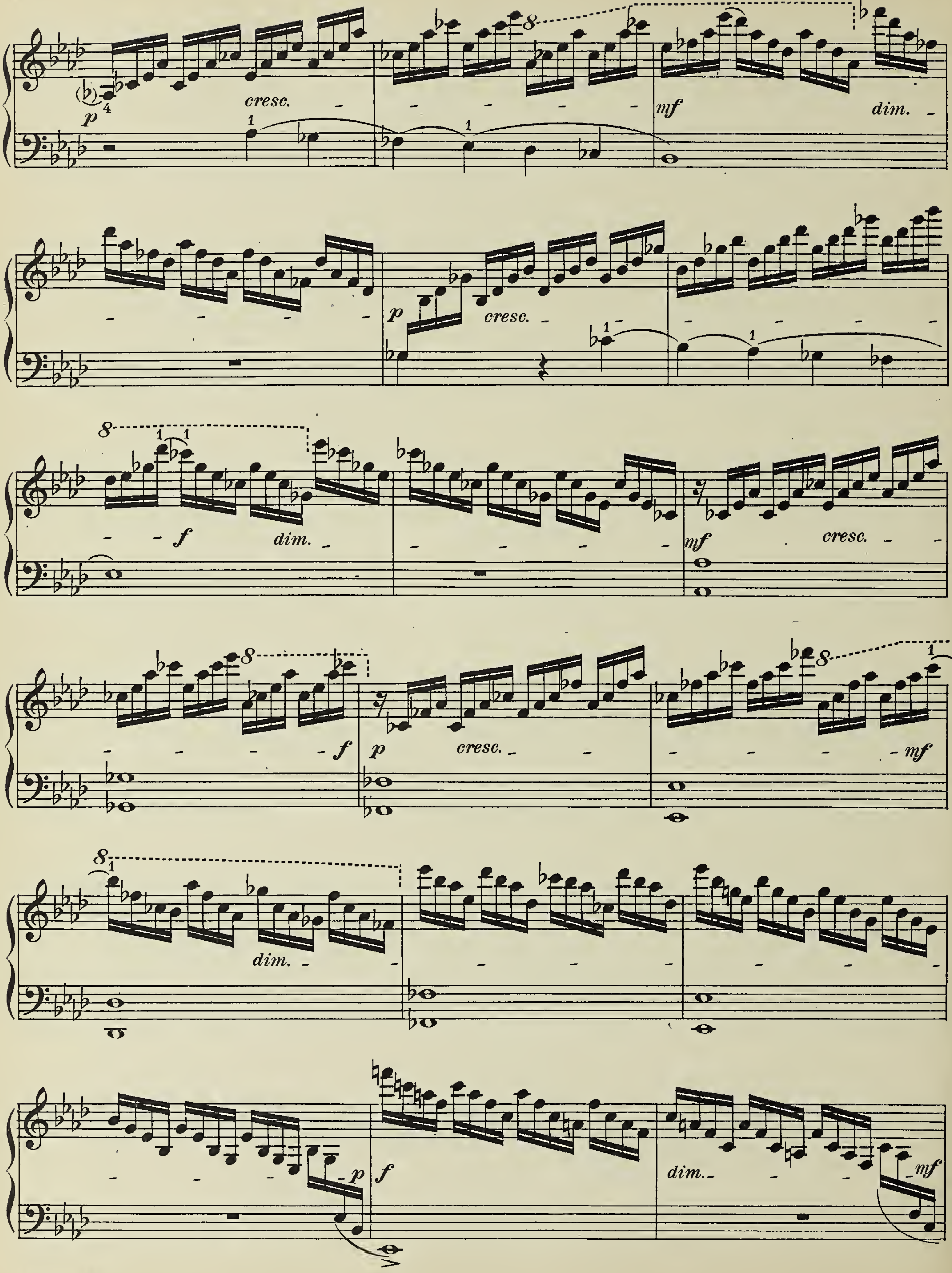

dim.
L.H.
(pp) p
mf
cresc.
mf
f
ff
dim.

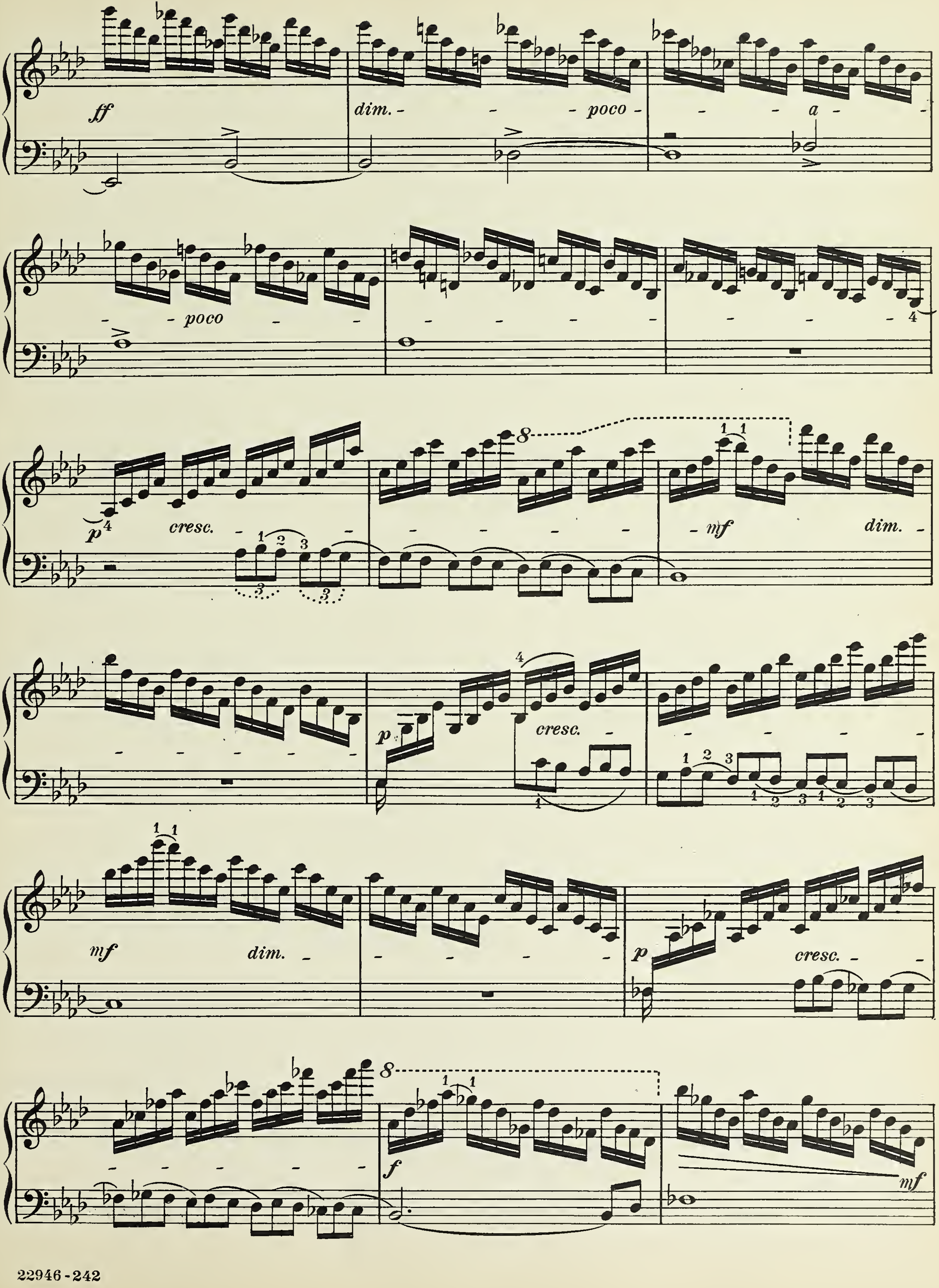

mf cresc.
f
rit.
a tempo
p
mf
cresc.
f
8
mf
p
mf
p
8
mf
p
f
mf
p
2
f
p
mf
p

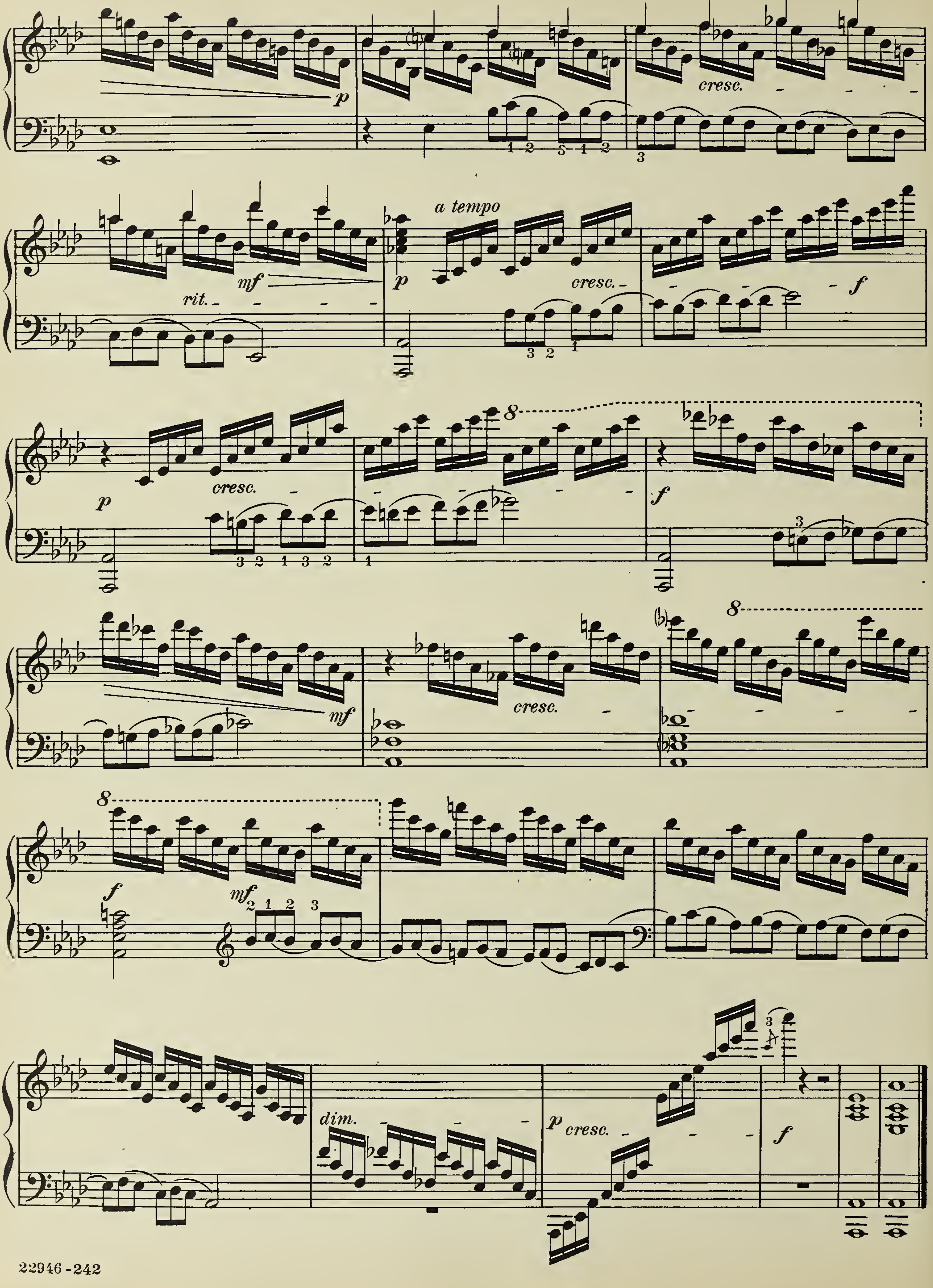

ff
mf
dim.
mf
cresc.
f
dim.
L.H.


p
mf
p
cresc.
(D♭)
f
dim.
8
L.H.
pp
p
mf
sempre p
f
cresc.
ff
mf
p
dim.
L.H.
pp
pp
L.H.
L.H.

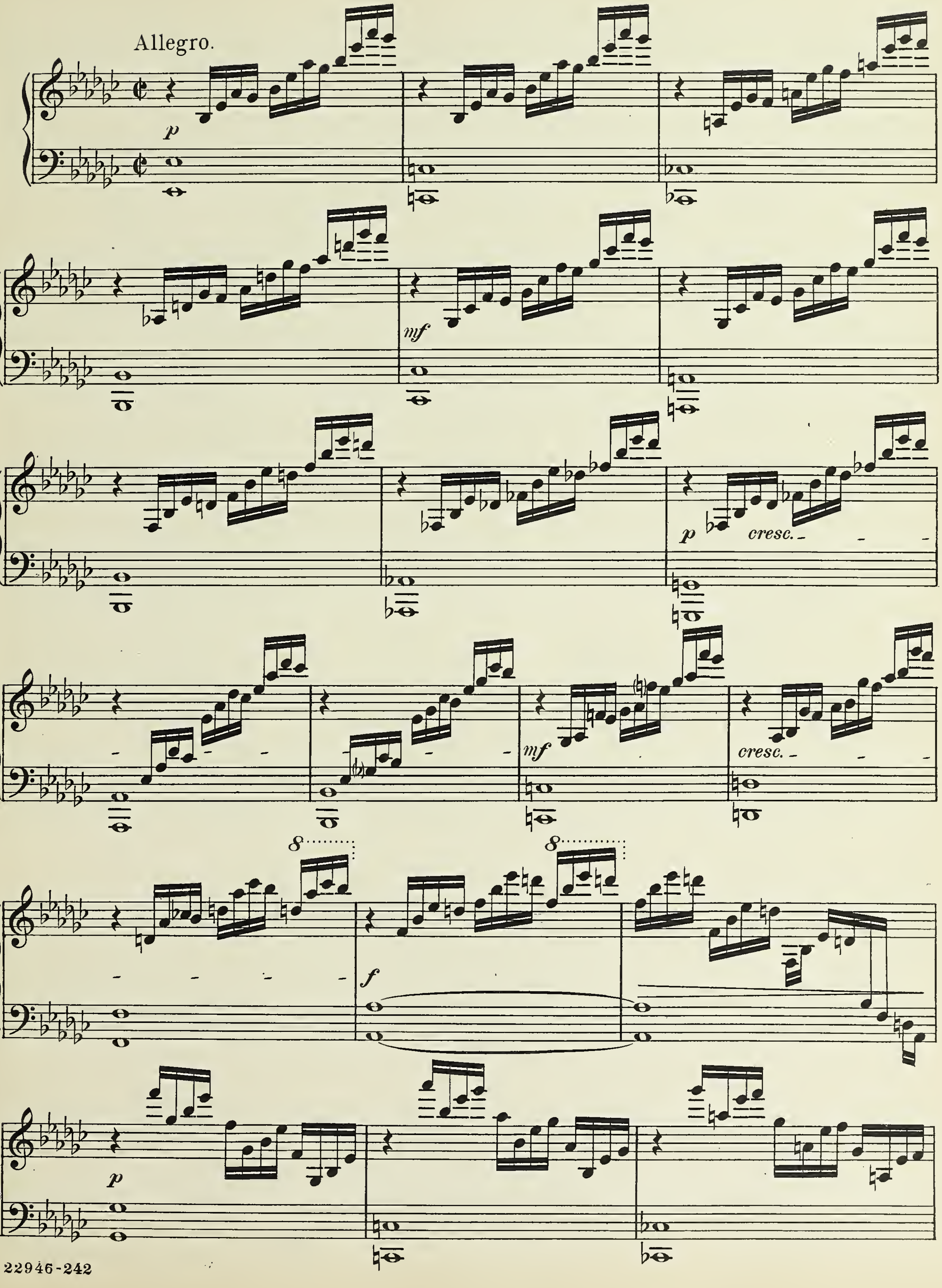

Allegro
mf
cresc.
f
L.H.
f
dim.
p
cresc.
f
mf
cresc.
ff
dim.
8

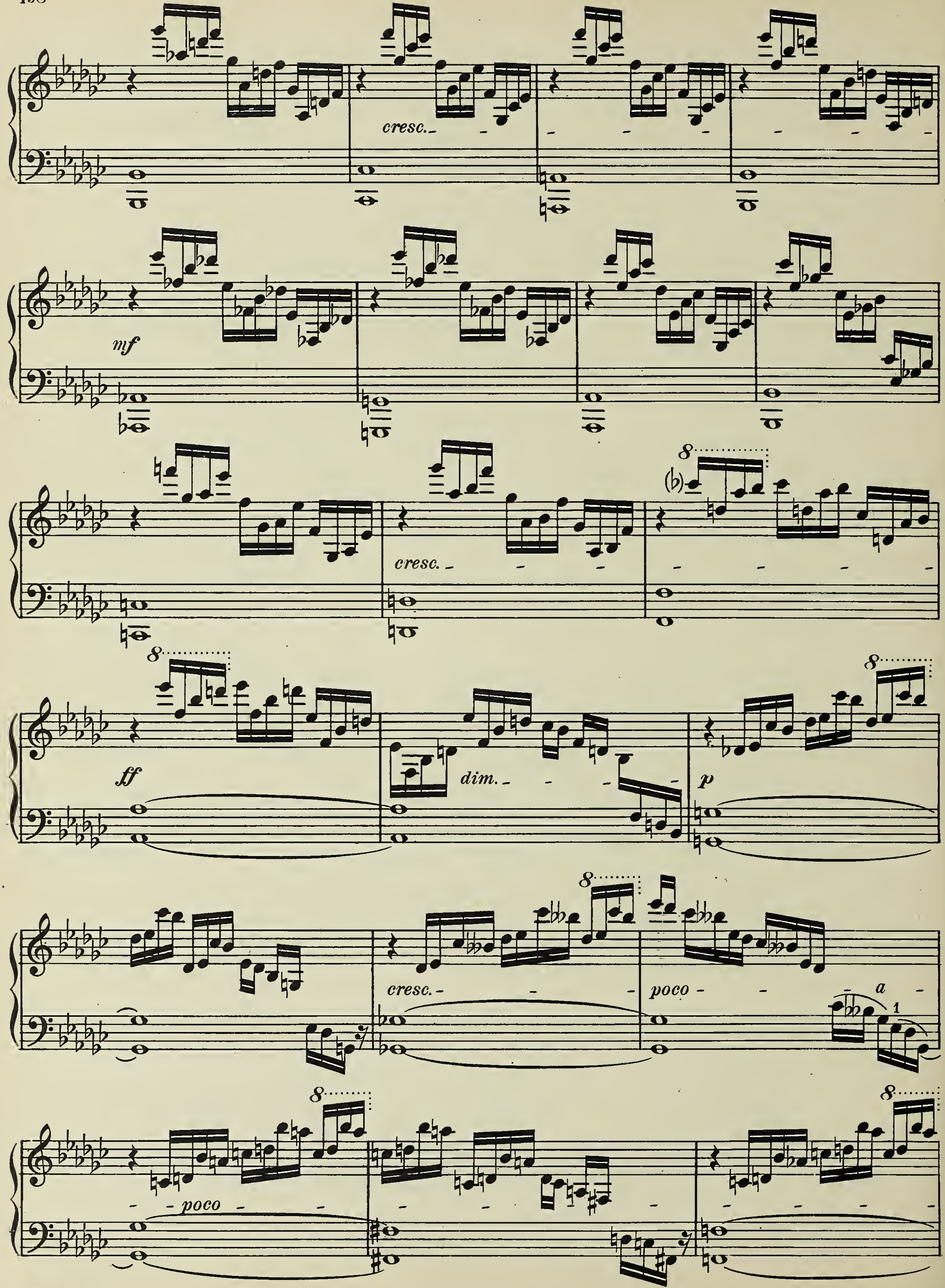

p
cresc.
mf
dim.
p
cresc.
f
dim.
mf
cresc.
f
p
cresc.
mf
dim.
p
f
dim.
mf

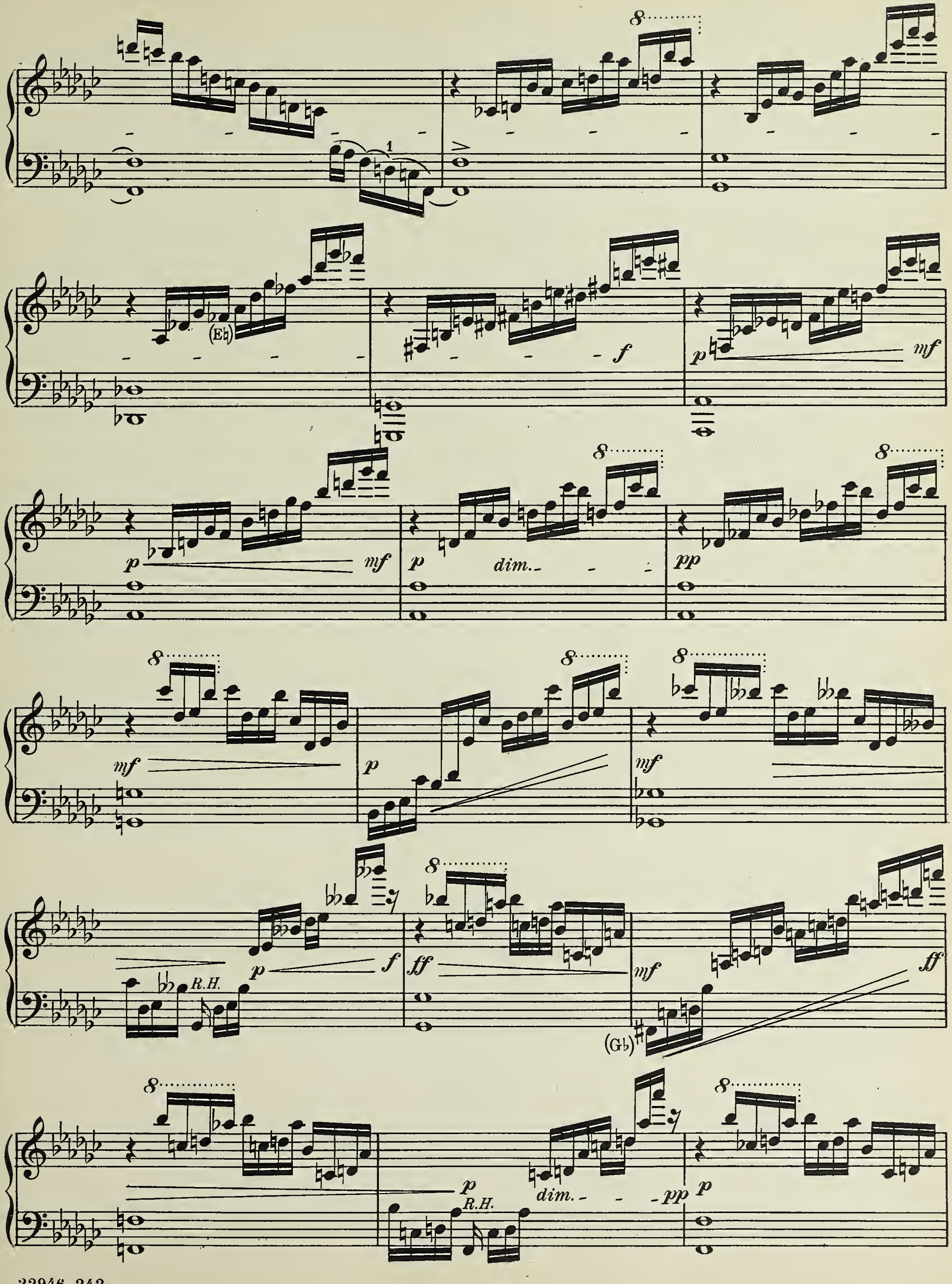

ff
dim. - - poco - - - a -
- poco - - -
p
cresc.
mf
dim.
p
cresc.
mf
dim.
p
cresc.
f
mf
8

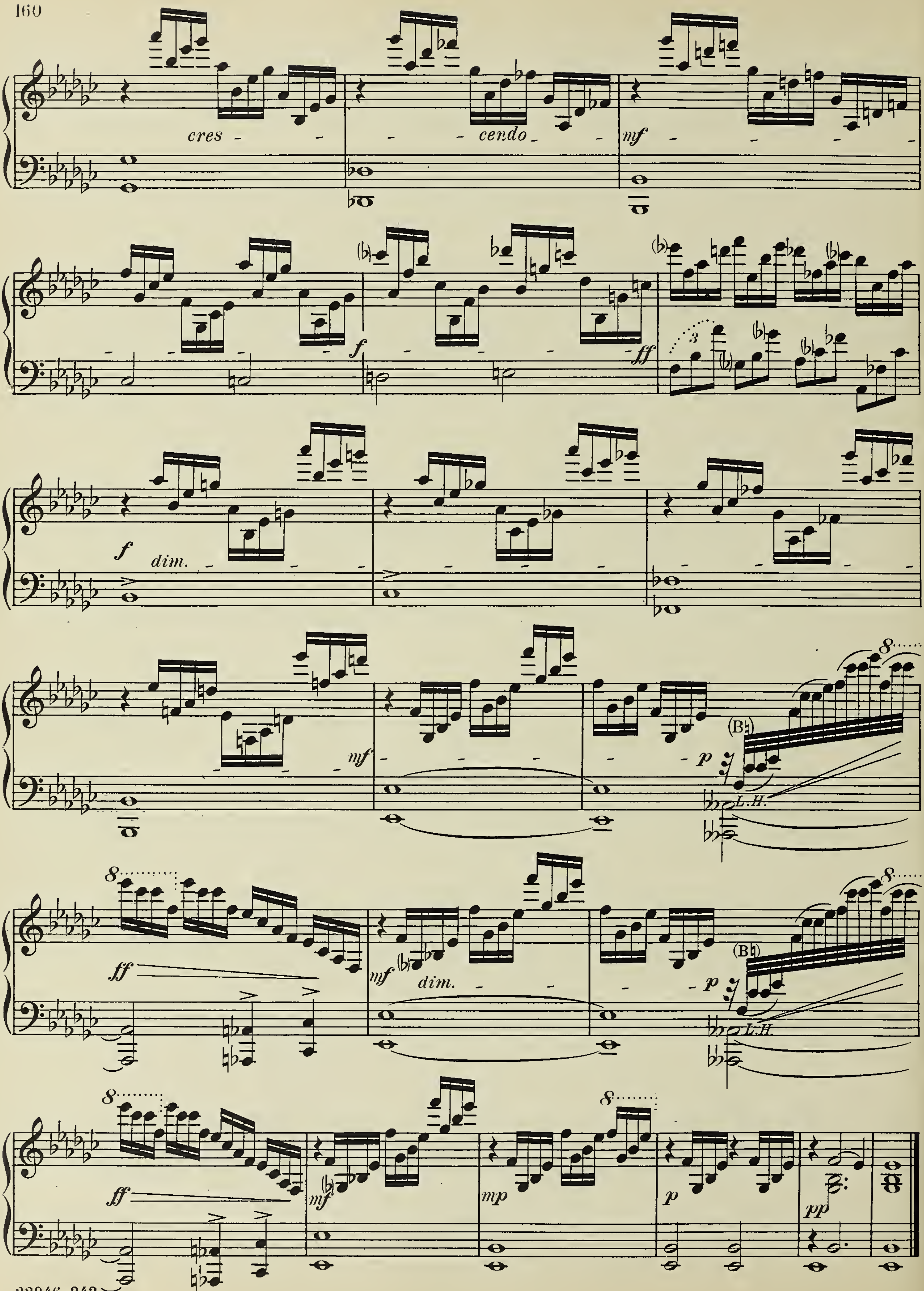

p
cresc.
rit.
mf
a tempo
p
cresc.
f
p
cresc.
8
f
mf
cresc.
8
8
f
mf
dim.
p cresc.
f

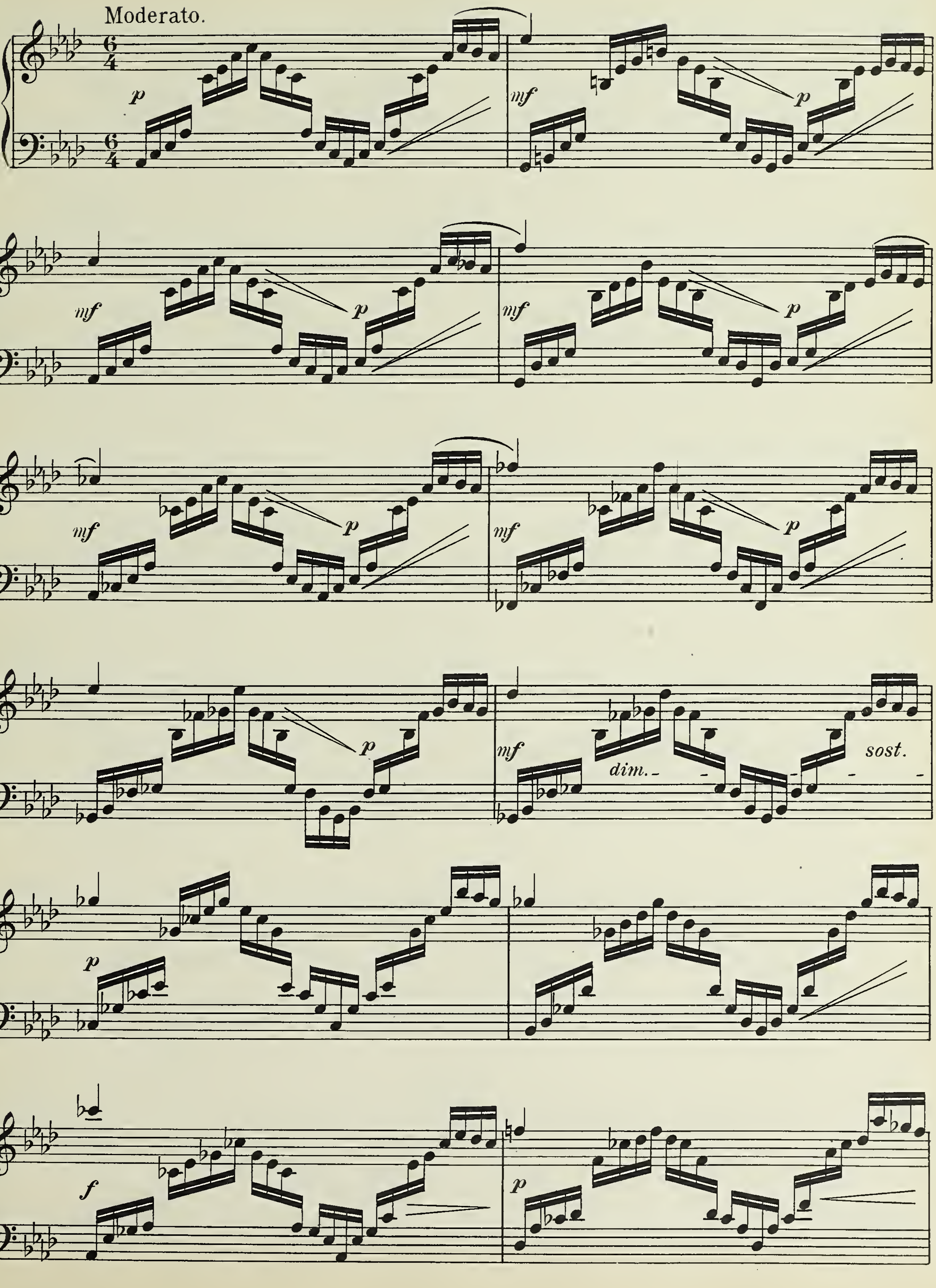
Allegro.

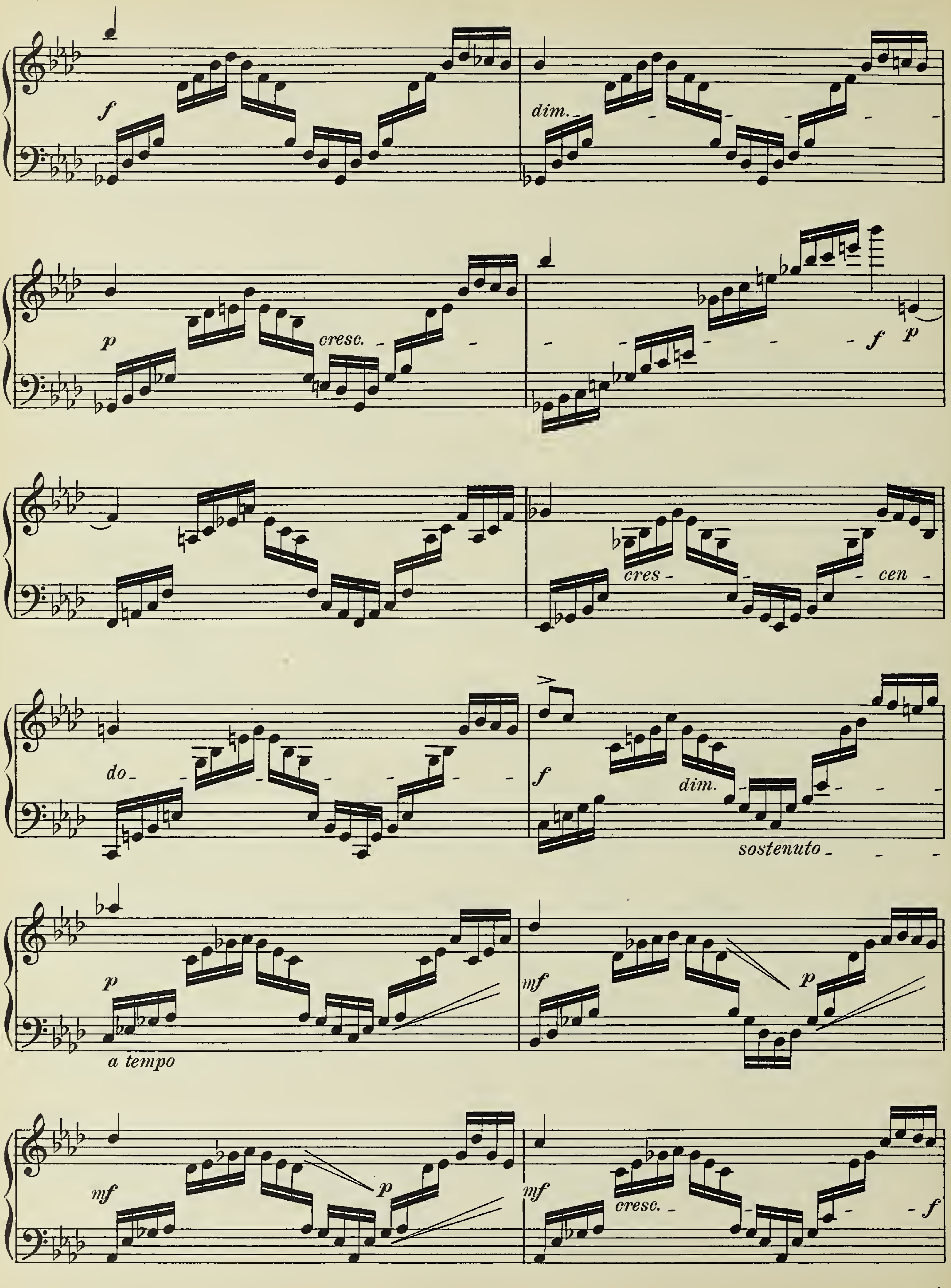


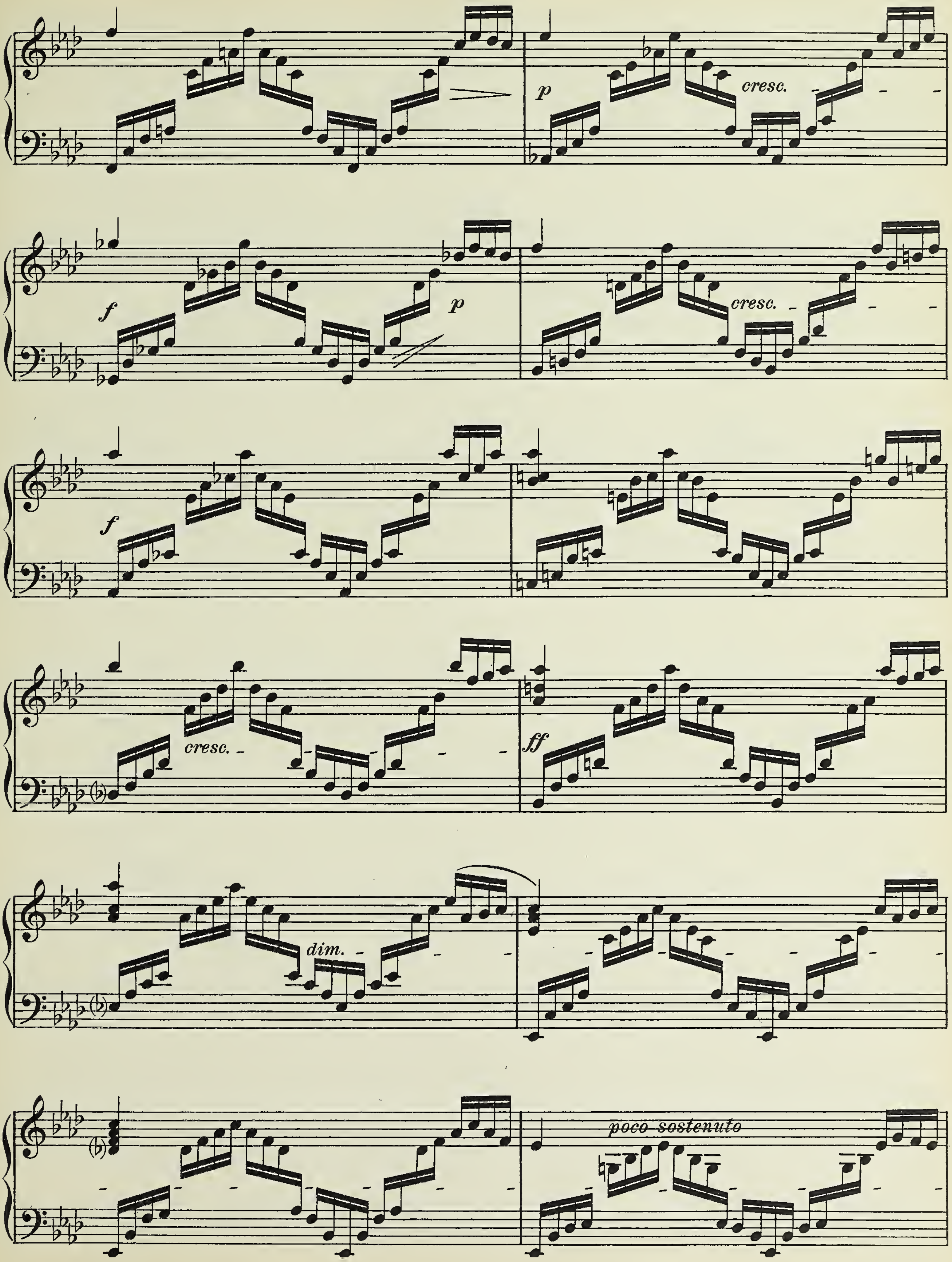

cresc.
mf
8
(♭)
cresc.
ff
dim.
p
8
8
cresc.
poco
a
1
8
poco
8

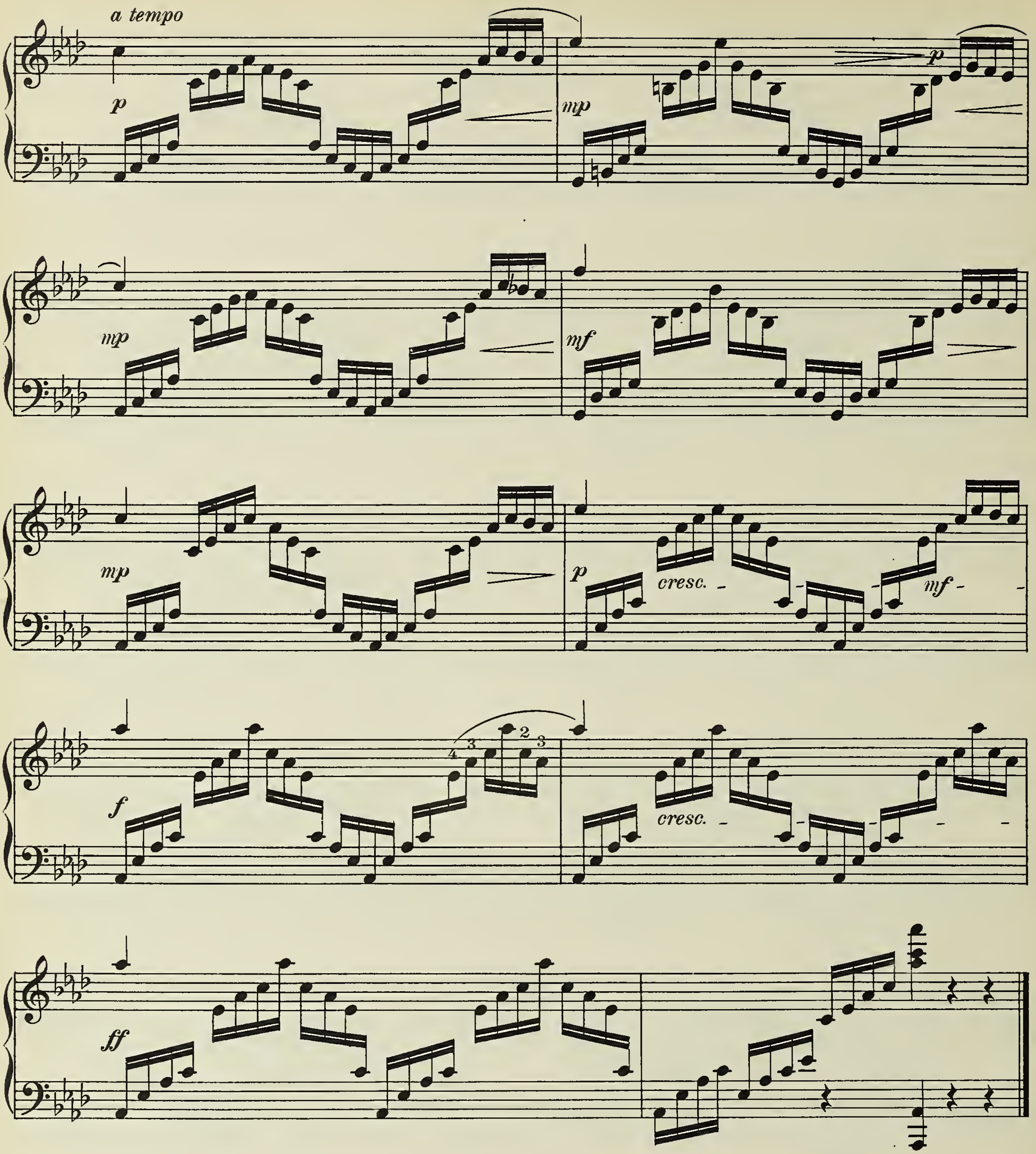

8
1
(E♮)
f
p
mf
p
mf
p
dim.
pp
mf
p
mf
p
f
R.H.
ff
mf
ff
(G♭)
p
dim.
pp
p
R.H.


cres - - - cendo - mf
f
ff
f
dim.
mf
p
(B♮)
L.H.
8
ff
mf
dim.
p
(B♮)
L.H.
8
ff
mf
mp
p
pp


Moderato.
p
mf
p
mf
p
mf
p
mf
p
mf
p
p
mf
dim.
sost.
p
f
p


f
dim.
p
cresc.
f
p
cres
cen
do
f
dim.
sostenuto
p
a tempo
mf
p
mf
p
mf
cresc.
f


p
cresc.
f
p
cresc.
f
cresc.
ff
dim.
poco sostenuto



In Etuden Melodien-Album Op. 8. by Ed. Schuecker. Teil 3. study Nº 1, 2. (Sechs Etuden) (F. Fiorillo.) Nº 1, 2, 3, 4, 5, 7.

In Etuden und Praeludien by F. J. Nadermann Teil 3. study Nº 2, 3, 4, 1, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18. In Etuden Melodien-Album by Ed. Schuecker Op. 8. Teil 3. Nº 2. Erster Satz aus der "Grossen Sonate" Nº 3. Erster Satz aus der "Erster Sonate" Op. 51. Vernier. Nº 4. Erster Satz aus der Zweiten Sonate Op. 51. Sonate-Pastorale by F. Dizi.
Prelude by Alph. Hasselmans Op. 53. Nº 3. La Melancolie (Etude Characteristique) by Felix Godefroid.

Marionette (Humoresque) Op. 31. by L. M. Tedeschi. Pattuglia Spagnuola Op. 32. by L. M. Tedeschi. Concert für Flöete und Harfe by W. A. Mozart.

Glissandos.

Glissando (for harp) means gliding with one finger from a string to another string or succession of strings. The invention of the double-action pedal gives the harp possibility of such glissandos as no other instrument can produce. Glissandos are written for fantastic, mystic, and characteristic effects, make valuable laceing through melodious and legato compositions, and often lead to climaxes and give color to vivid cadenzas in orchestral numbers. In solos and accompaniments, glissandos give support to the melody and if not over used add to the brilliancy of harp technique.

The following compositions afford effective examples of the use of glissandos.

1) Don Juan, Strauss; 2) Scheherazade, Rimsky-Korsakoff; 3) Invitation to the Dance, Weber-Weingartner, 4) Hungarian Rhapsodies, Liszt; 5) Sylvelin, Sinding; 6) L'Oiseau De Feu Suite, Stravinsky.

Glissandos and How Indicated.

Each note of the C flat Major scale has a pedal which can change its octaves into Naturals or Sharps. If the player makes F sharp, he has two strings of the same sound,- F Sharp and G Flat.

Theoretically every note can be doubled, but when writing the seven strings of the harp tuned in C Flat. The Diatonic scale must be kept in mind.

The two strings which have been doubled are considered "set" and cannot be used for further doubling. The notes D, G, and A natural cannot be doubled.

The glissandos can be played only for the particular combinations of tones for which the pedals have been set. All major and harmonic minor scales can be played as glissandos.

The chart below shows whether the note can be doubled with the upper or lower string.

C♭ - B♮	C♮ - B♯	C♯ - D♭
D♭ - C♯	D♮ ——	D♯ - E♭
E♭ - D♯	E♮ - F♭	E♯ - F♮
F♭ - E♮	F♮ - E♯	F♯ - G♭
G♭ - F♯	G♮ ——	G♯ - A♭
A♭ - G♯	A♮ ——	A♯ - B♭
B♭ - A♯	B♮ - C♭	B♯ - C♮

Glissandos can be played with one hand or both, with one, two, or three fingers together, up and down, in parallel, or in contrary motion. A few notes from the beginning give the name to the glissando. A line with a word "gliss" shows the direction and a note indicates the highest or lowest tone to be played. Single lines are written for the single-note glissandos; double, triple, or more lines for double notes or chords to be played glissando. The chord, scale or the exact position of each pedal must be written under each glissando. Pedals may be changed while the glissando is being played; but only one pedal for each foot may be changed at a time. This change of pedal must be done quickly to avoid buzzing of the strings against the mechanical fingers.

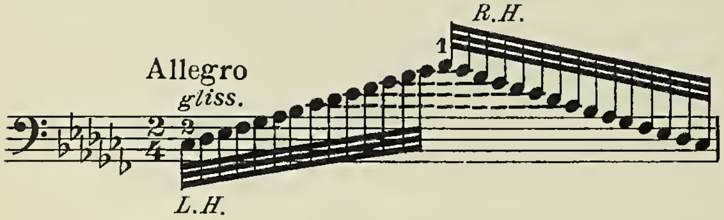
The tempo and brilliancy of a composition should decide the length or number of notes for the glissando. Since glissandos are written for colorful effects the number of notes should be secondary. The student should consider the effect only when playing. Glissandos are most sonorous when started from the bass since all the bass strings vibrate. In short glissandos, if possible, reach and place a finger on the last note of such glissando, playing with another finger toward the placed or last note. This controls the speed. In single-note glissandos the last note often is played with the idle hand. Small intervals as the seconds, thirds, fourths or fifths can be played glissando with only one hand. Playing an interval glissando downward, the player must turn his hands (the palms facing towards the column of the harp) in order to play with the tips of each finger.

Position and Rules for Glissandos.

Hands and fingers are held firmly though flexible. The full cushion of each finger must be used in playing glissandos. Both hands always play in the middle of the strings. All glissandos must be played evenly, the elbows leading the hands. When changing hands or fingers to reverse the direction of the glissando, a break or loss of tone color must be avoided.

Single-Note Glissandos for Both Hands.

Nº 1. The glissando begins from the bass up with the second finger of the left hand; coming down the glissando is continued with the thumb of the right hand.



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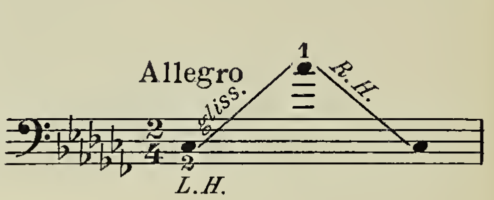

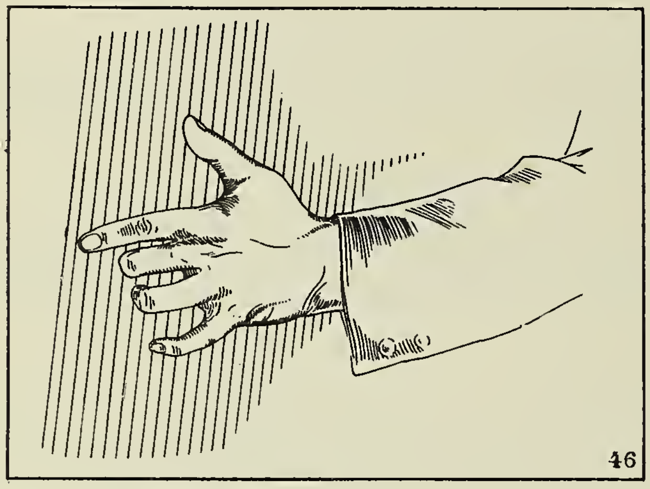

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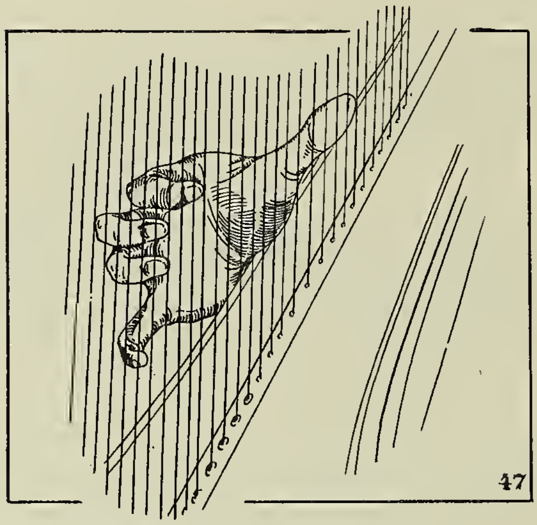

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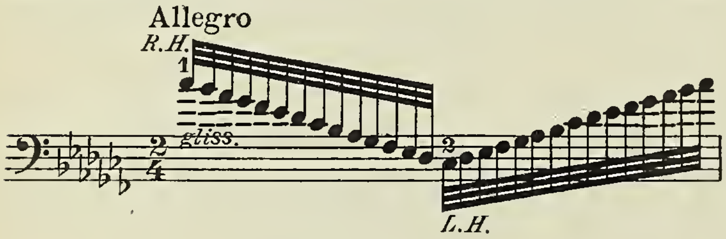
Practice glissandos on all major and harmonic minor scales as in Nº 1.

Nº 2. The glissando begins from the treble down with the thumb of the right hand; going up, the glissando is continued with the second finger of the left hand.



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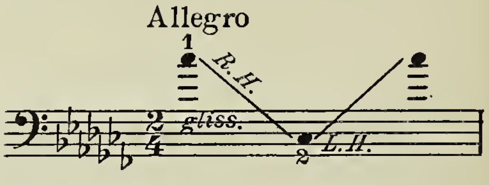
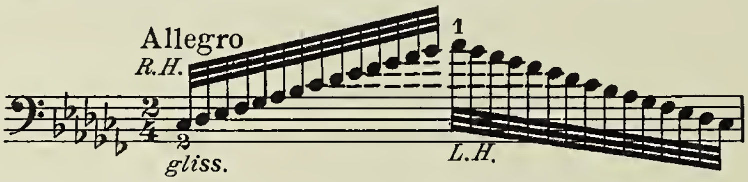
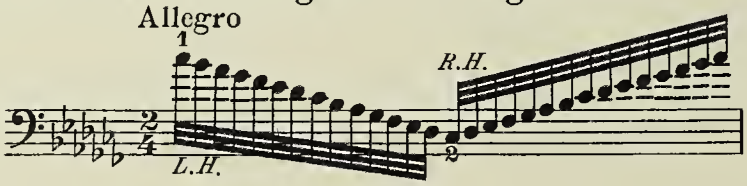


Nº 3. The glissando begins from the bass up with the second finger of the right hand; coming down, the glissando is continued with the thumb of the left hand.

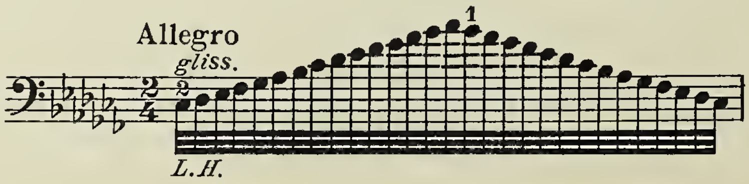


Nº 4. The glissando begins from the treble down with the thumb of the left hand; going up, the glissando is continued with the second finger of the right hand.



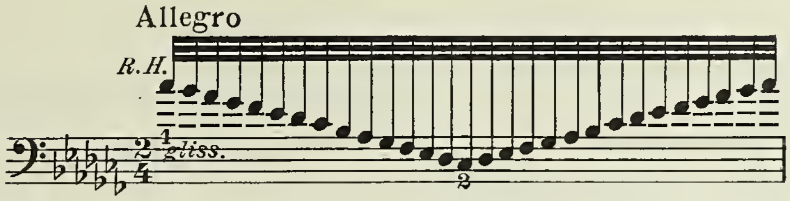
Single-Note Glissando for one Hand.

Nº 5. The glissando begins from the bass up with the second finger of the left hand; coming down, the glissando is continued with the thumb of the same hand.

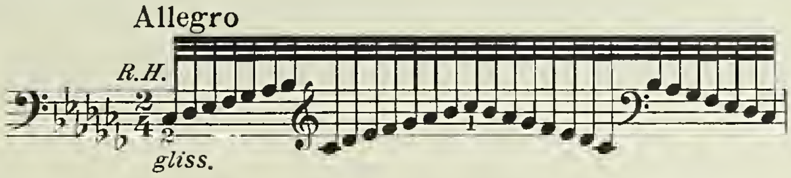


Practice glissandos on all major and harmonic minor scales.

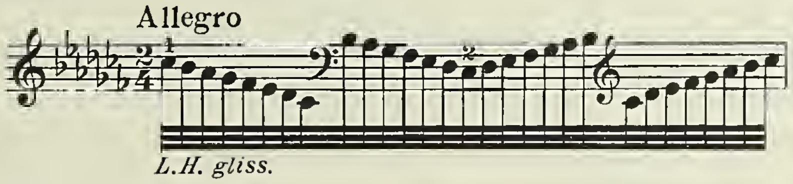
Nº 6. The glissando begins from the treble down with the thumb of the right hand; going up, the glissando is continued with the second finger of the same hand.



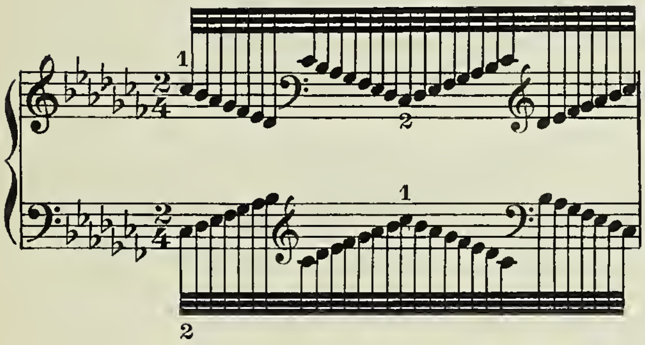
Nº 7. The glissando begins from the bass up with the second finger of the right hand; coming down, the glissando is continued with the thumb of the same hand.



Nº 8. The glissando begins from the treble down with the thumb of the left hand; going up, the glissando is continued with the second finger of the same hand.



Nº 9. The glissandos Nº 5. and 6. are now combined and both hands begin the glissando at the same time; the left hand from the bass up with the second finger, the right hand from the treble down with the thumb. (See Gliss. Nº 5. and 6.)



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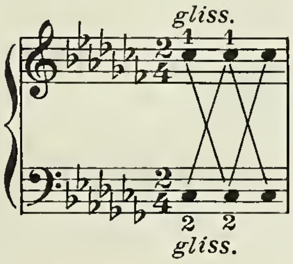

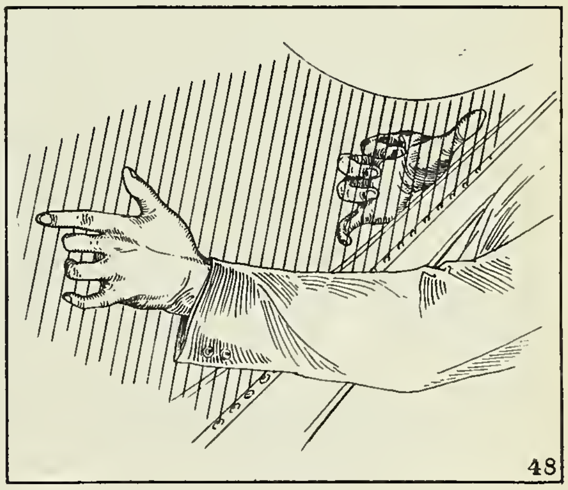

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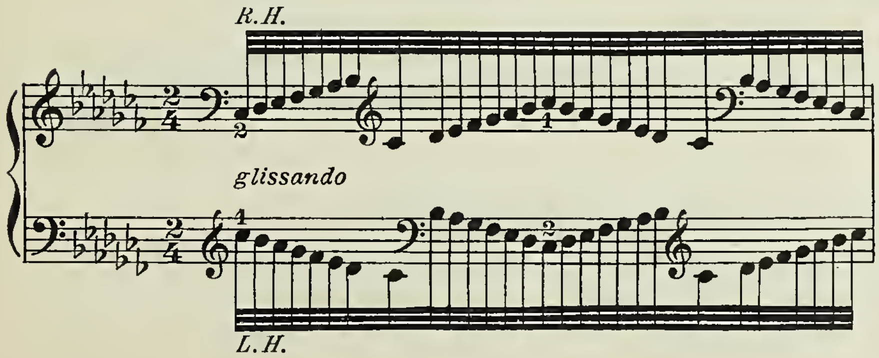
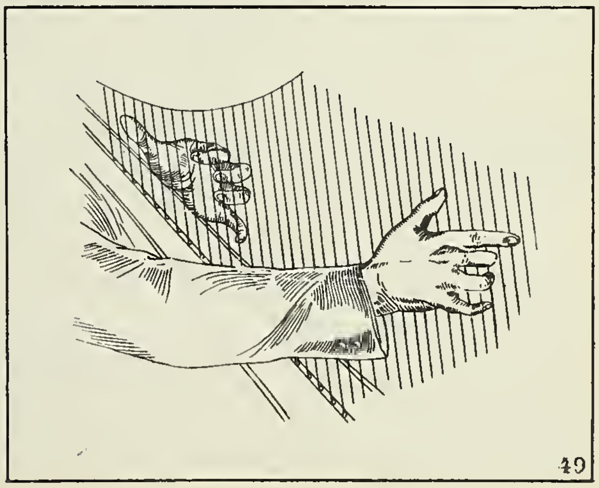
Nº 10. The glissandos Nº 7 and 8. are now combined. Both hands begin the glissando at the same time; the right hand begins from the bass up with the second finger, the left hand from the treble down with the thumb. (See Gliss. Nº 7. and 8.)





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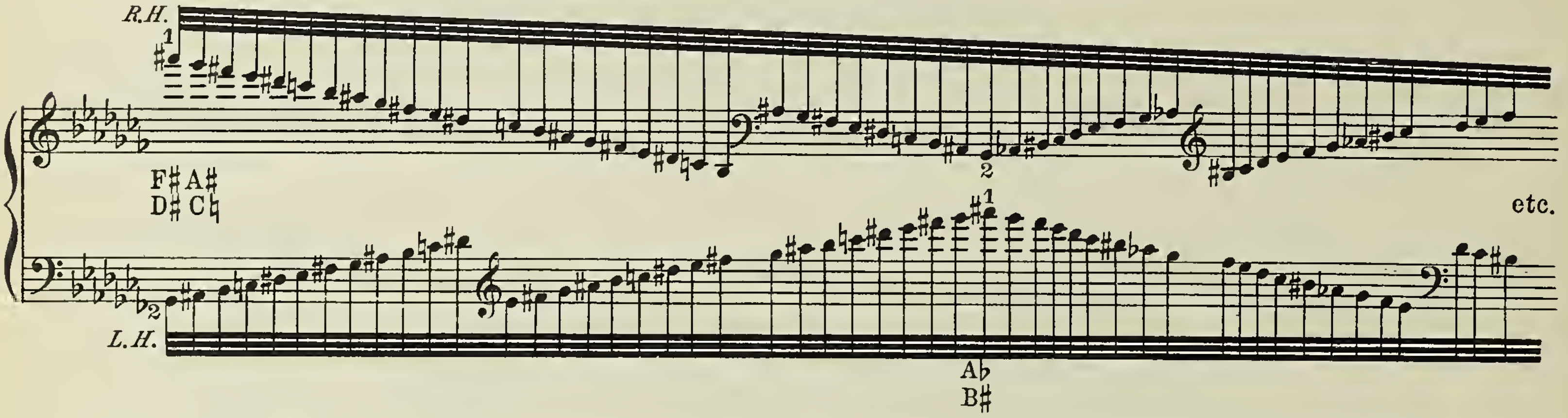
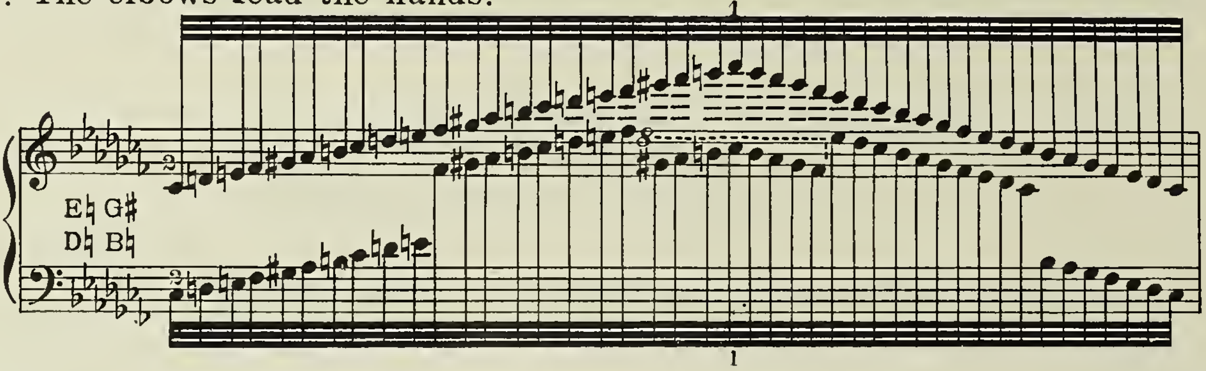
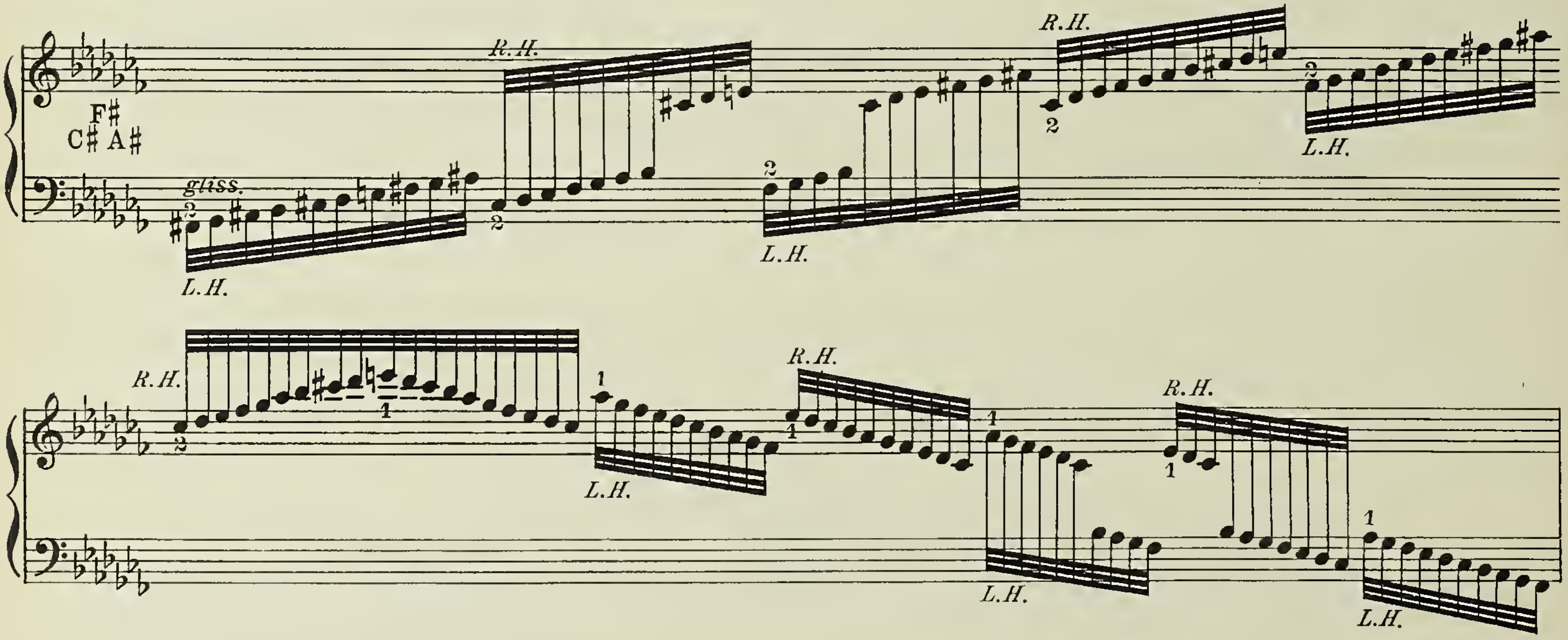
Nº 11. Pedals may be changed while the glissando is being played, but only one pedal for each foot may be changed at a time. This change of pedal must be done quickly to avoid buzzing of the strings against the mechanical fingers.



Nº 12. The glissando in Example Nº 5. can be played in unison, the right hand playing an octave higher. The elbows lead the hands.

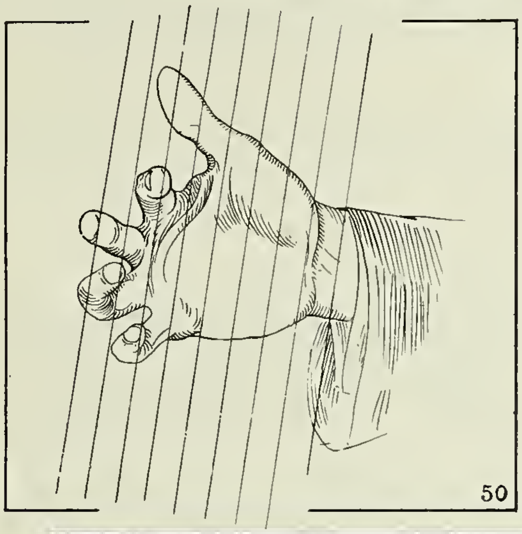


Nº 13. Play short glissandos going up with the second fingers without pause, alternate the hands continuing each glissando a fifth higher than the preceding one; going down, play with the thumb and alternate the hands without pause, continuing each glissando a fifth lower than the preceding one. When changing hands or fingers to continue or to reverse the direction of a glissando, a break or loss of tone color must be avoided.



Double-Note Glissandos for the Left Hand.

Nº 14. Two notes or an interval to be played glissando with one hand are played with 2nd and 3rd or 2nd and 4th fingers, depending on the stretch of the interval. In order to keep the fingers on the exact interval the fingers must be held firmly for the required space and held in that position while playing. The ascending double-note glissando is easier and more effective than the descending. When changing direction in such a glissando, the hand describes a sort of half circle. The palm of the hand must turn the opposite direction from playing up (toward the column) so as to be able to play with the tips of the fingers.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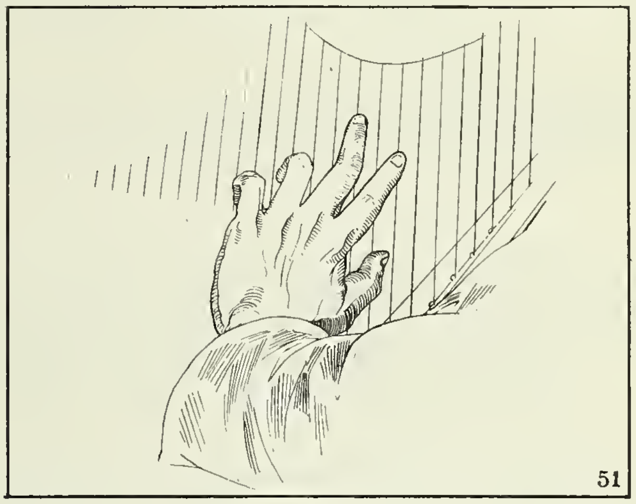
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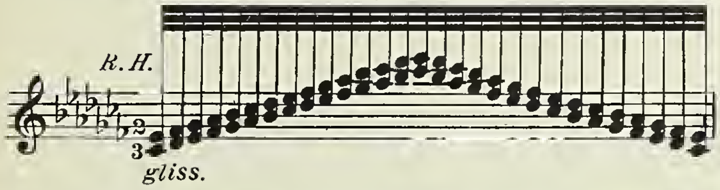

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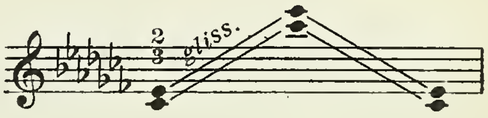
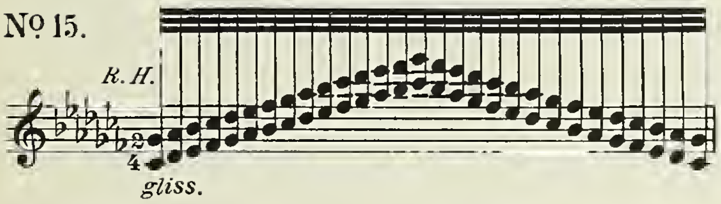


Nº 15.



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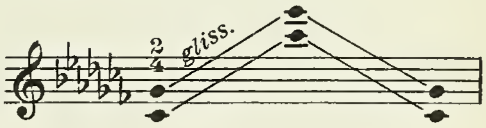
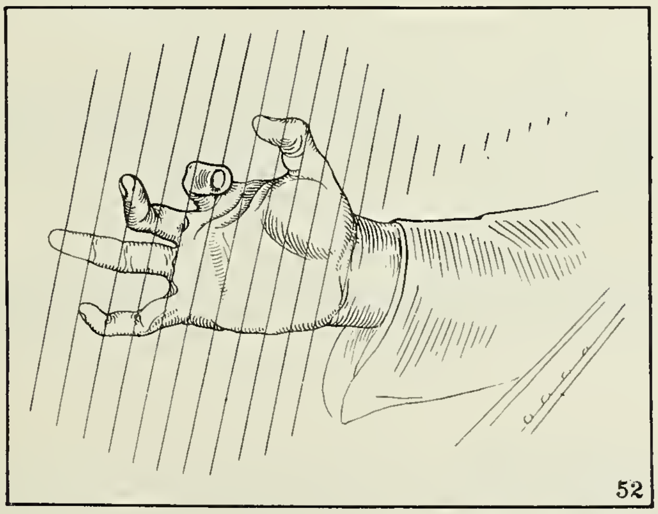


Practice the double-note glissando also with the left hand.

Three-Note Glissando for the Left Hand.

Nº 16. Three-note glissando is played with 4th, 3rd and 2nd fingers. The fingers must be held firmly for the required spaces and held in that position while playing. When changing direction in three-note glissando the hand describes a sort of half circle. The palm of the hand must turn the opposite direction from playing up (toward the column) so as to be able to play with the tips of the fingers.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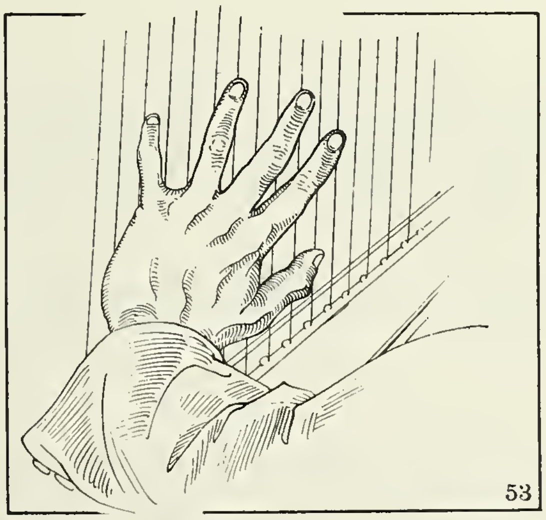
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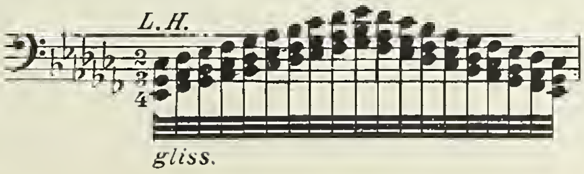
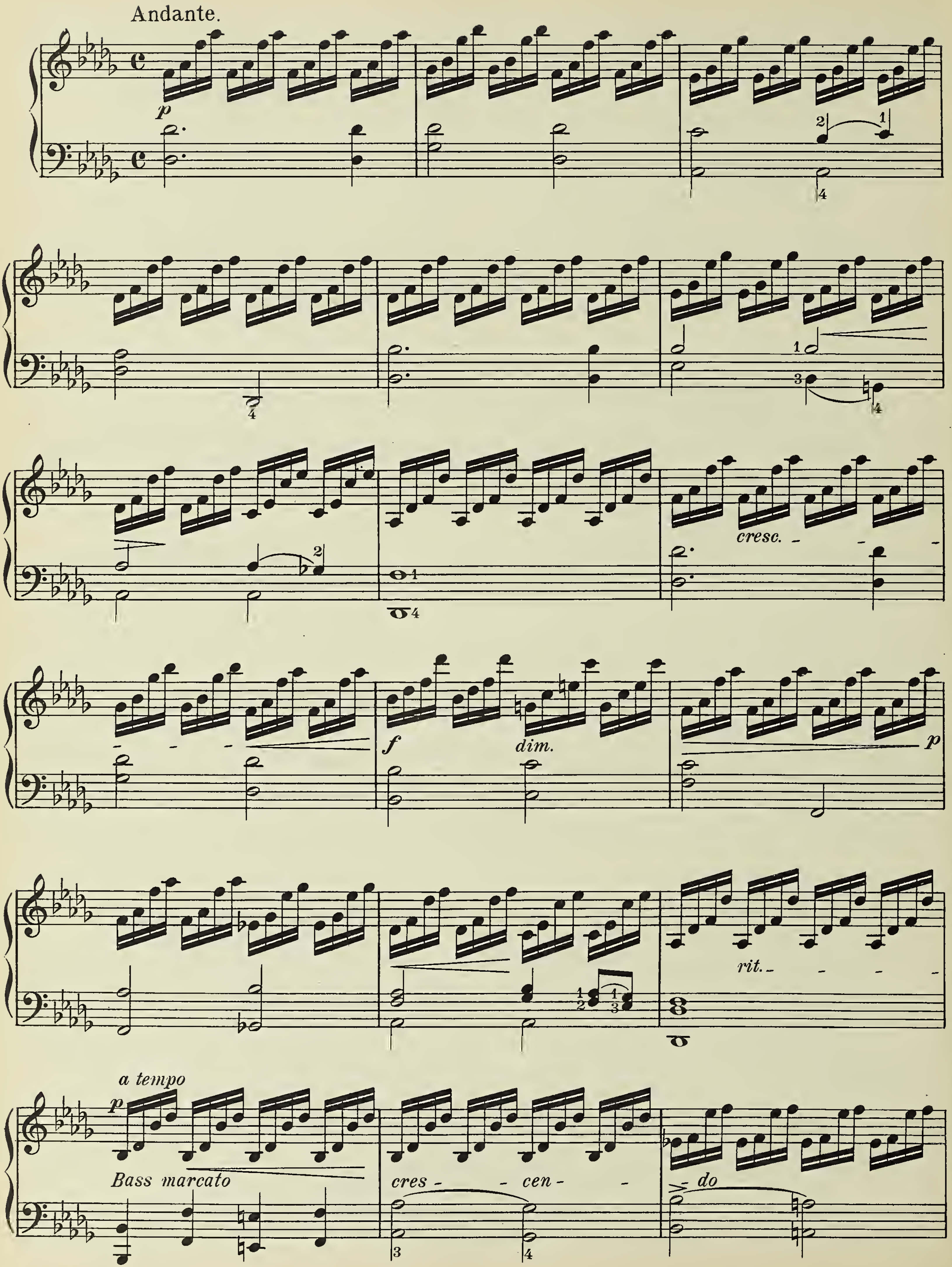
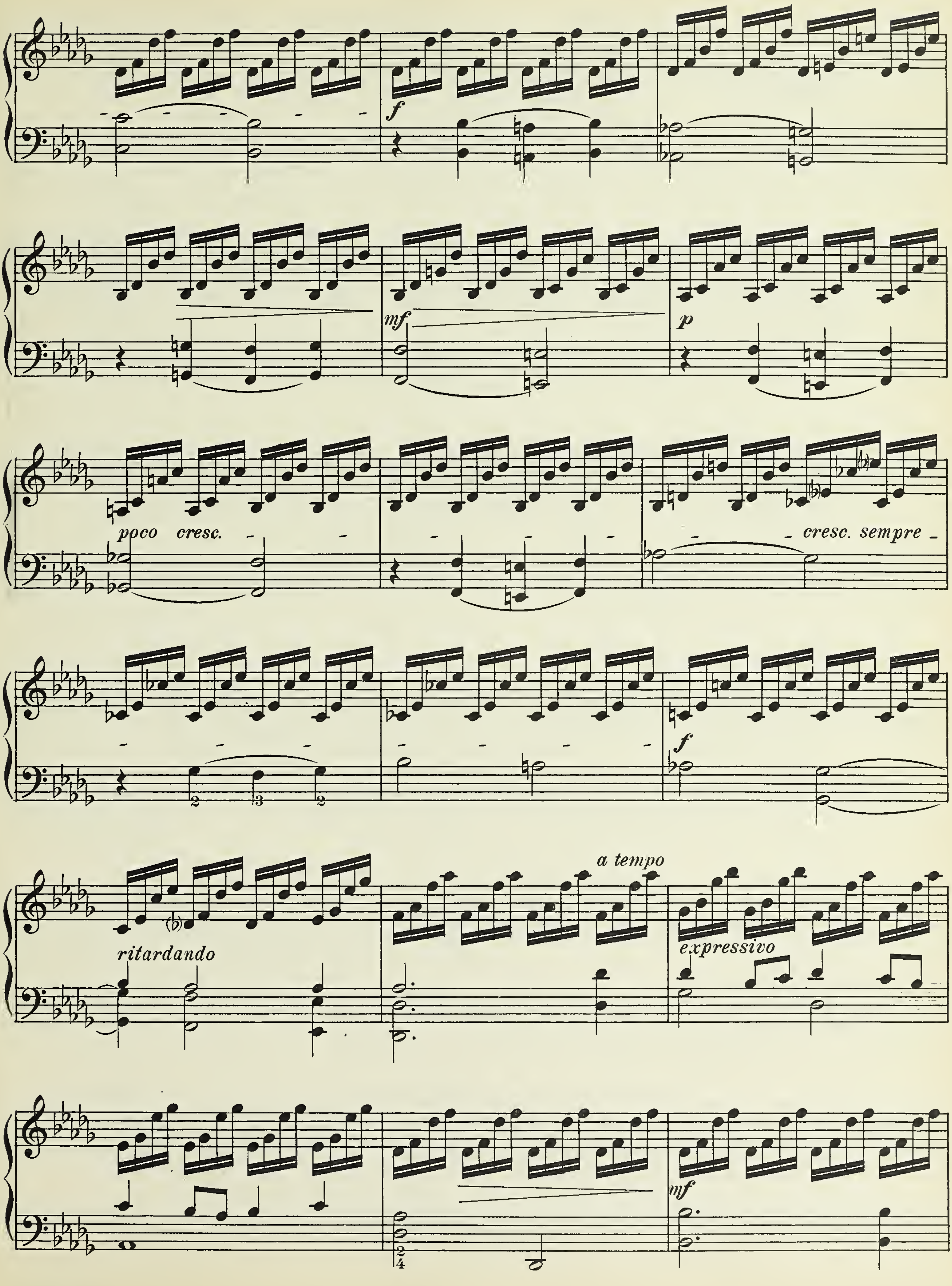
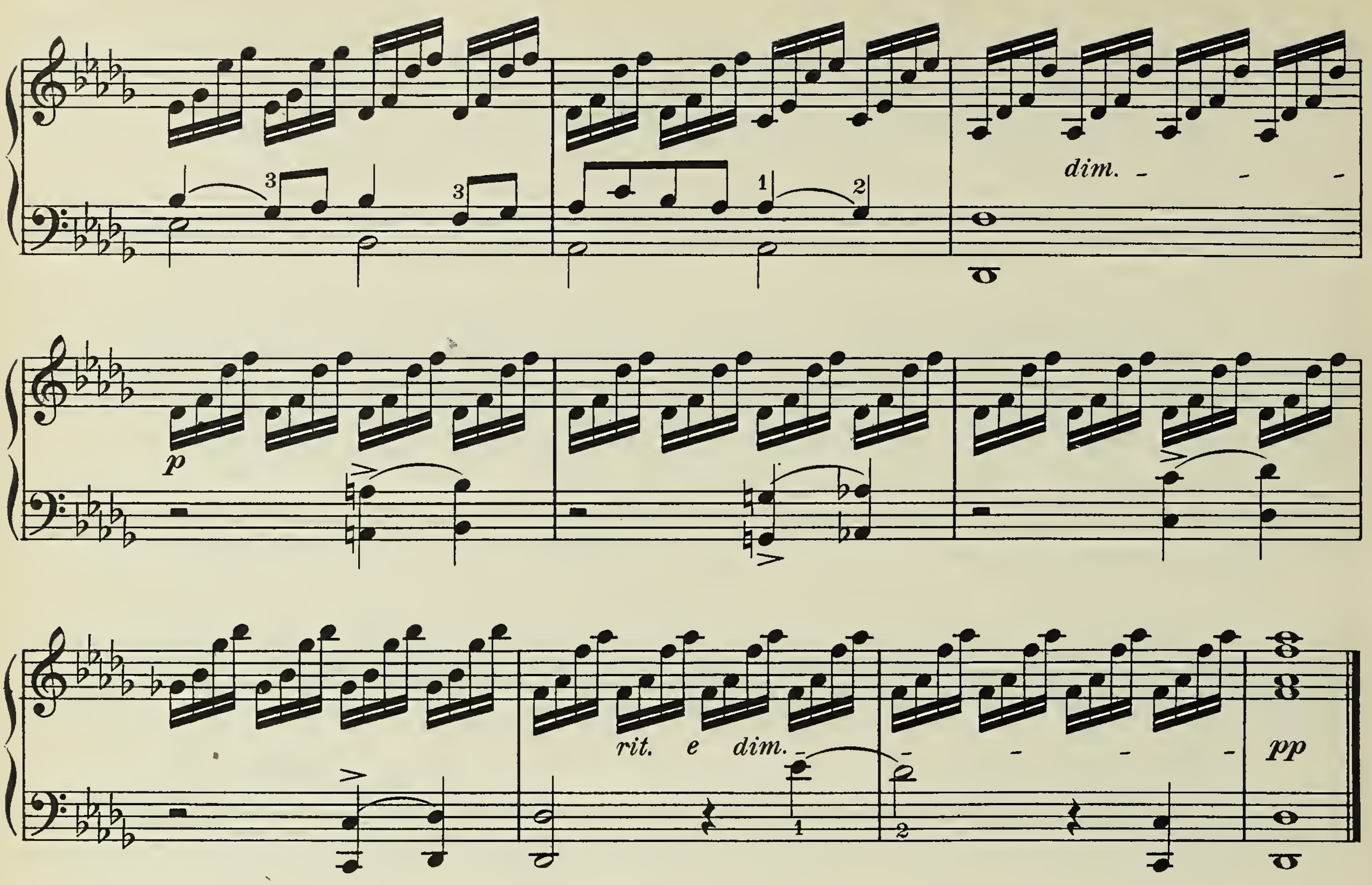


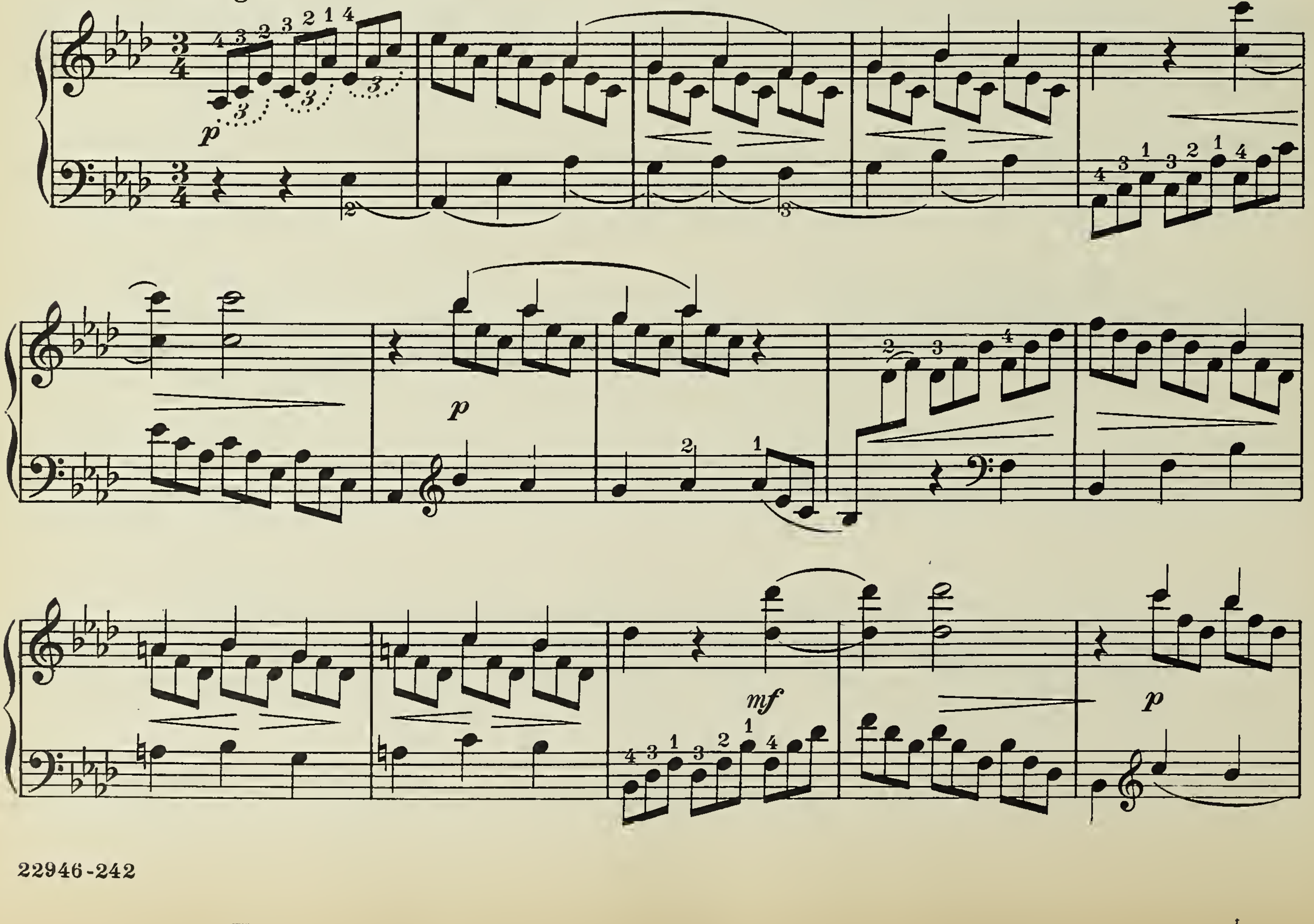
Practice the three-note glissando also with the right hand.

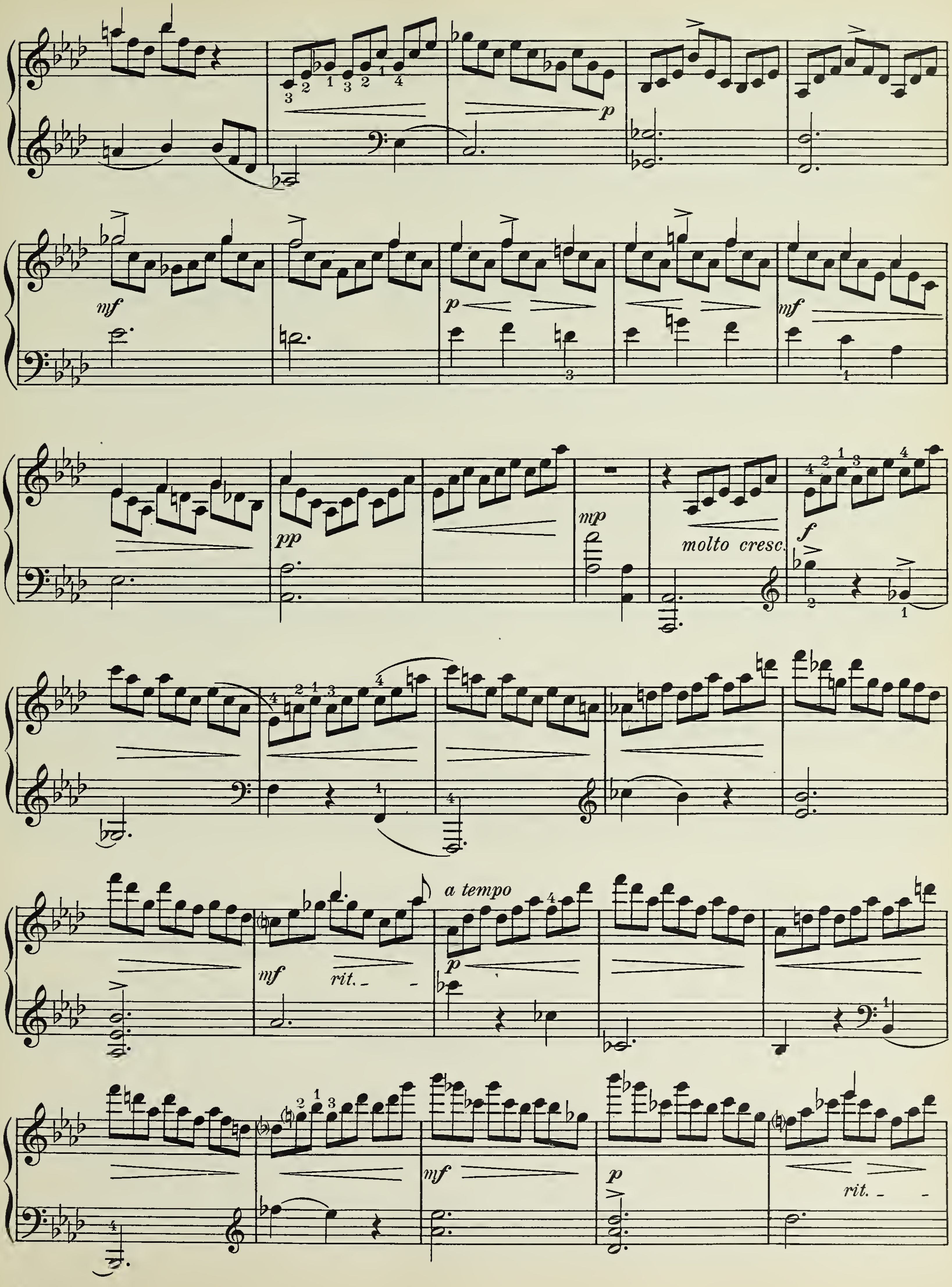

Andante.
p
cresc.
f
dim.
p
rit.
a tempo
p
Bass marcato
cres - cen - do

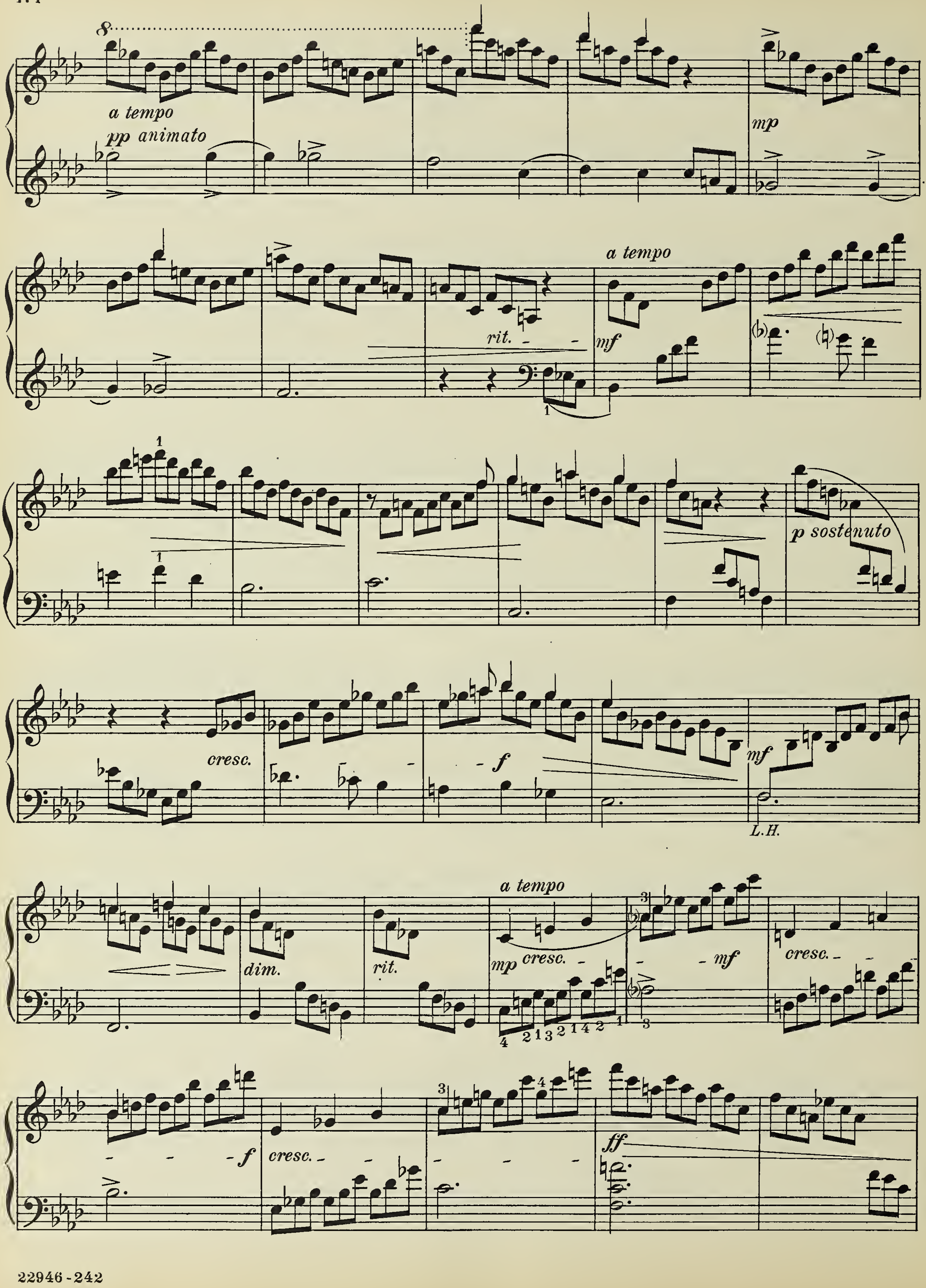

f
mf
p
poco cresc.
cresc. sempre
2
3
2
f
ritardando
a tempo
expressivo
2
4
mf

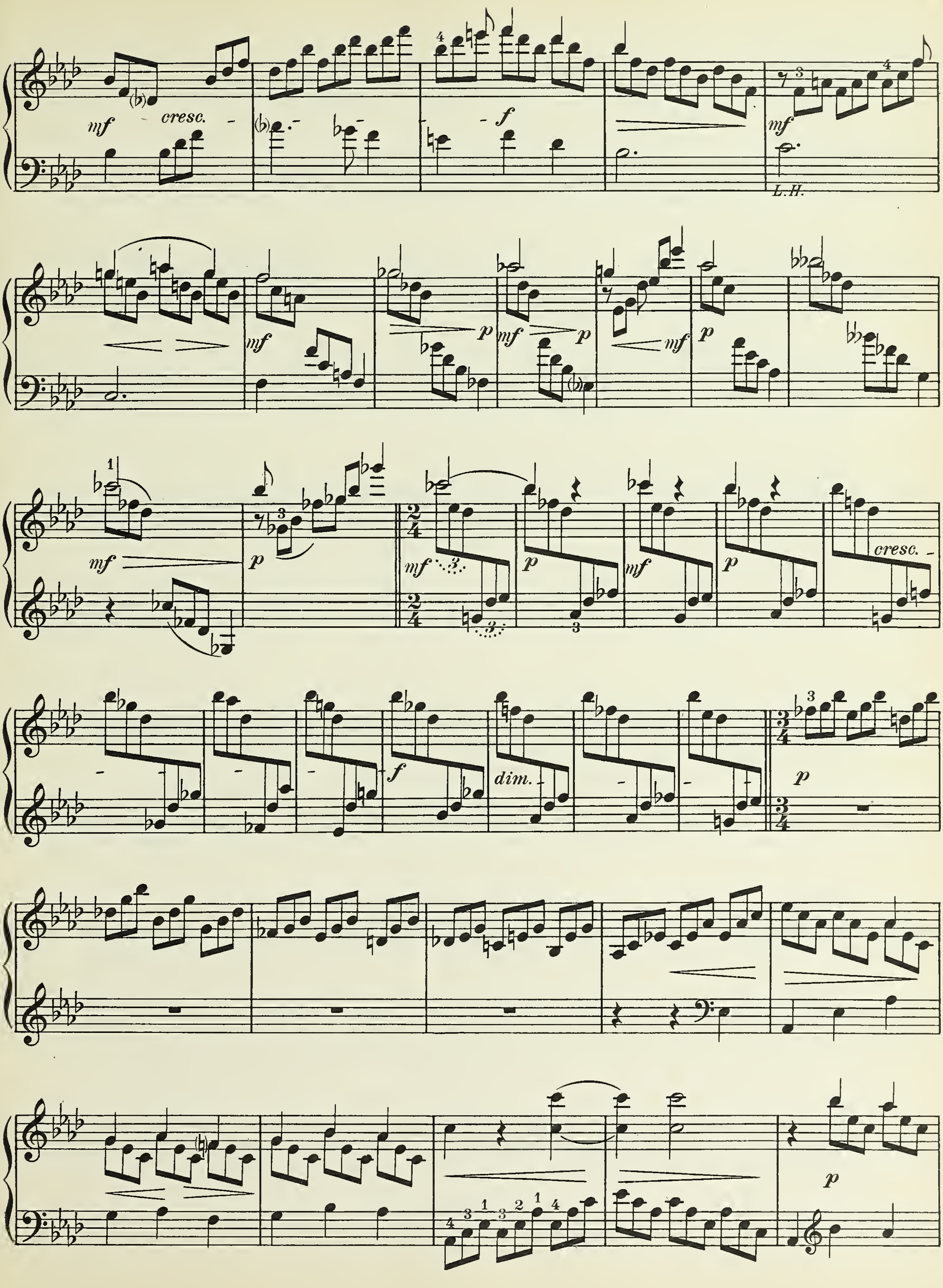


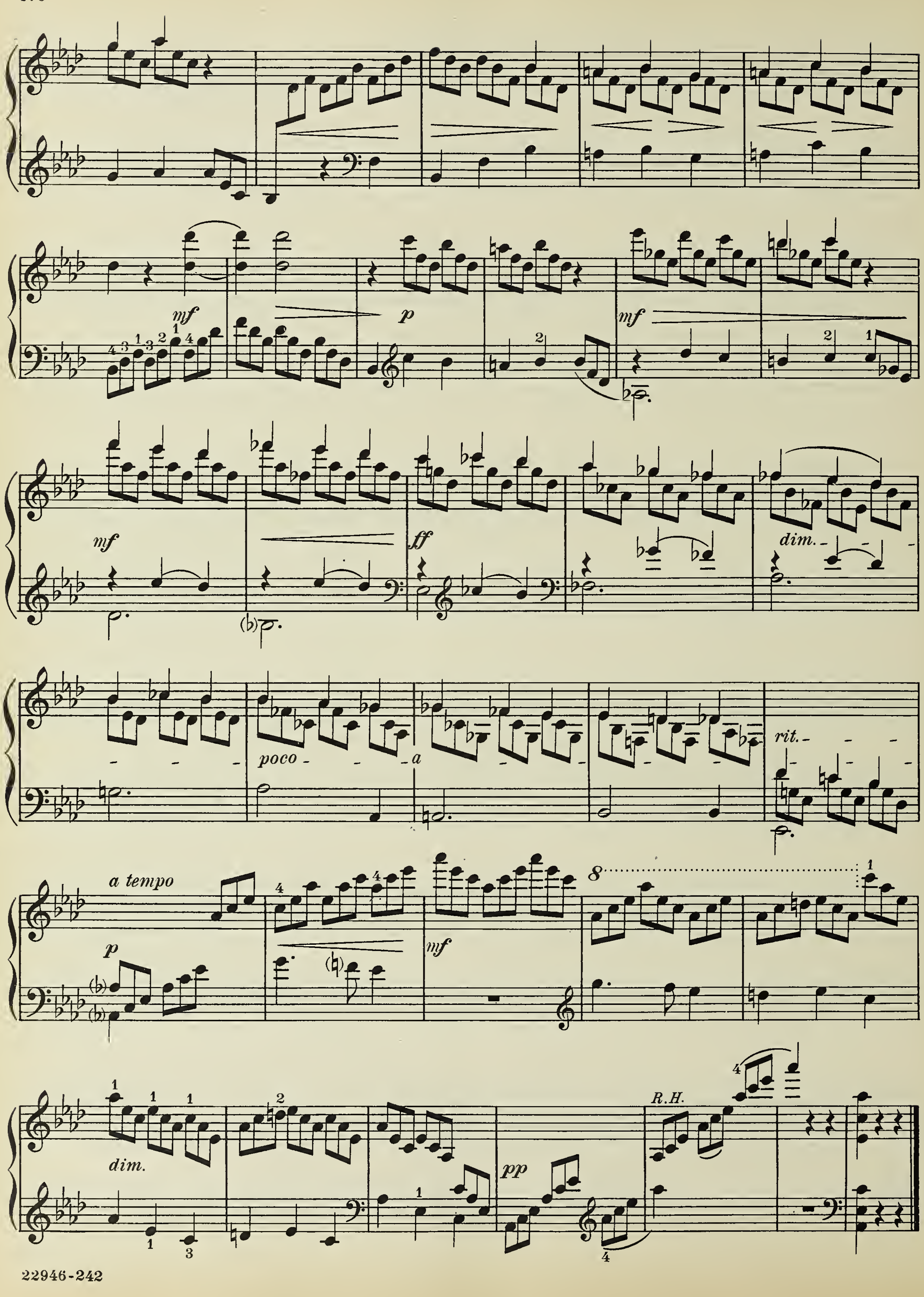
Allegretto con moto.

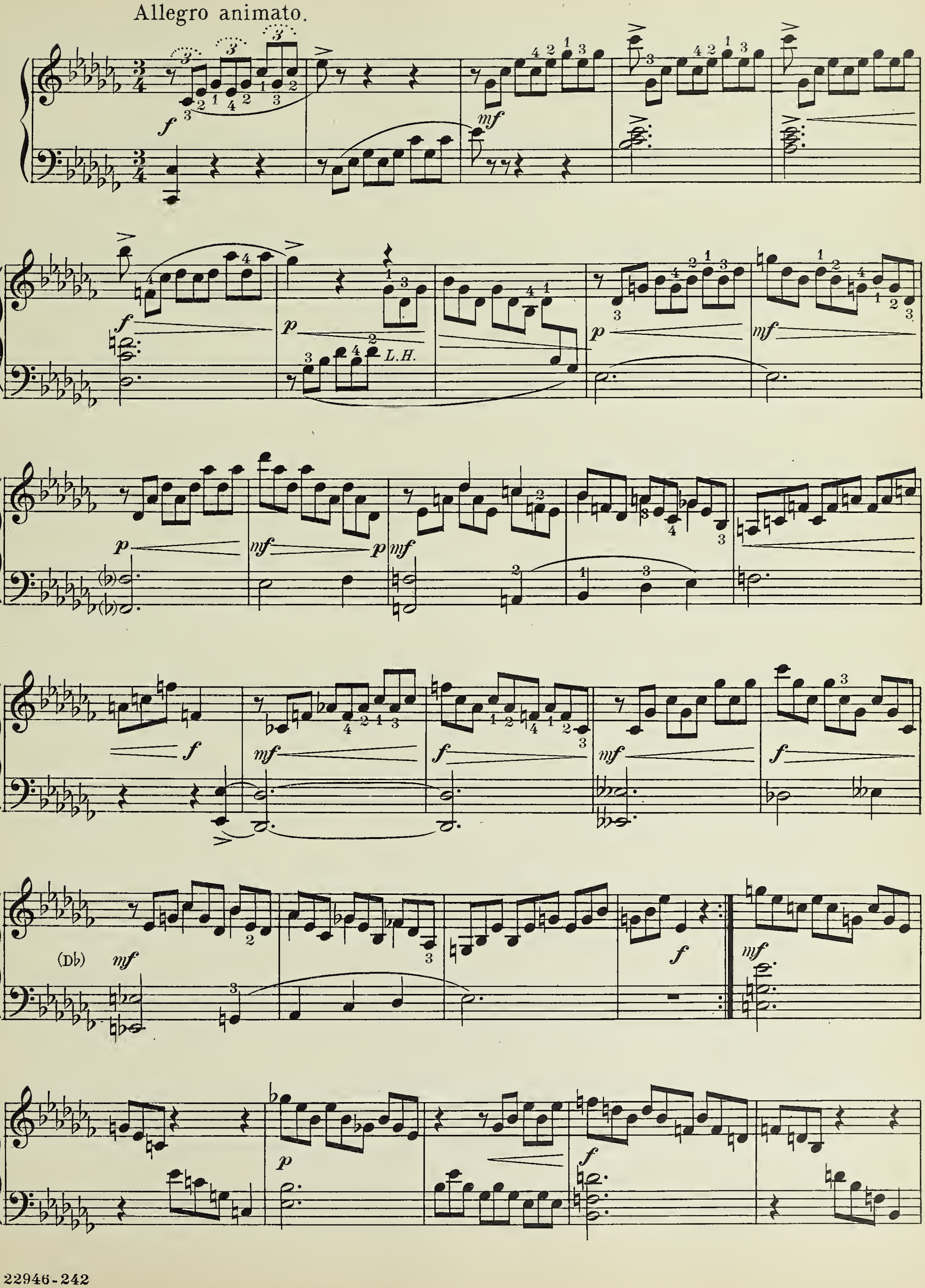


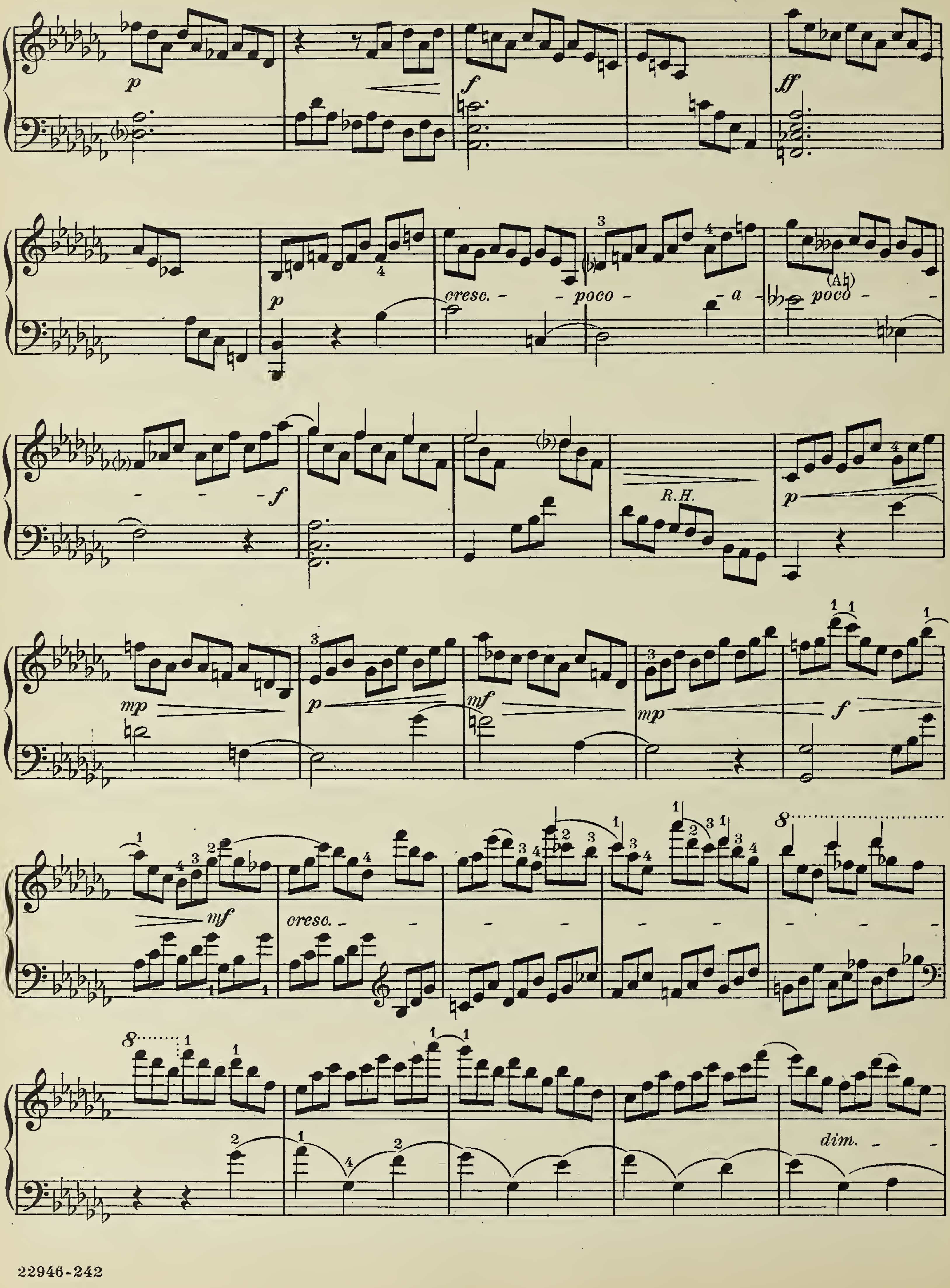

p
mf
p
p
mf
pp
mp
molto cresc.
f
mf
rit.
a tempo
p
mf
p
rit.

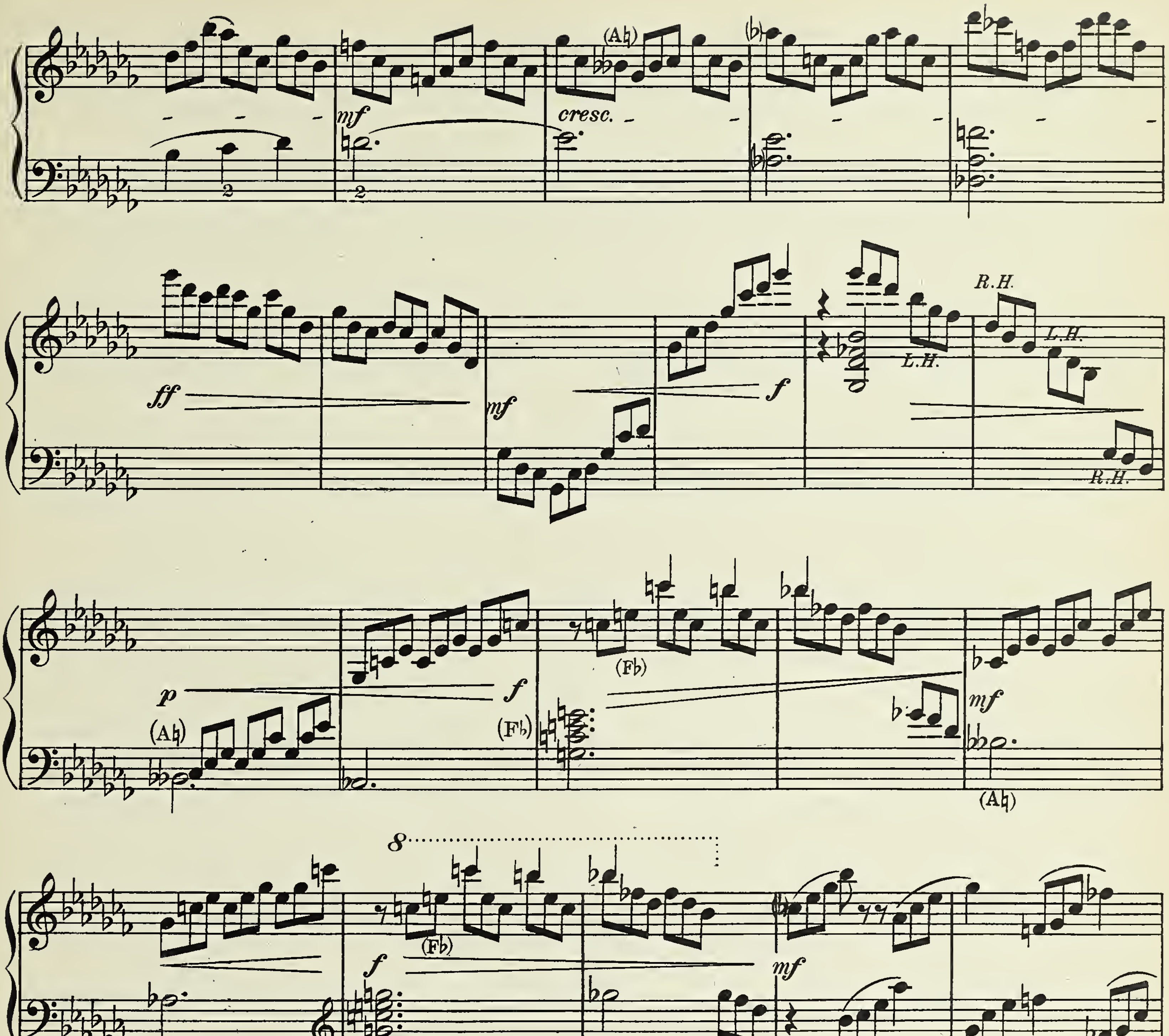

8
a tempo
pp animato
mp
rit.
a tempo
mf
p sostenuto
cresc.
f
mf
L.H.
dim.
rit.
a tempo
mp cresc.
mf
cresc.
f
cresc.
ff


mf
cresc.
f
mf
L.H.
mf
p
mf
p
mf
mf
p
p
mf
p
mf
p
cresc.
f
dim.
p
p

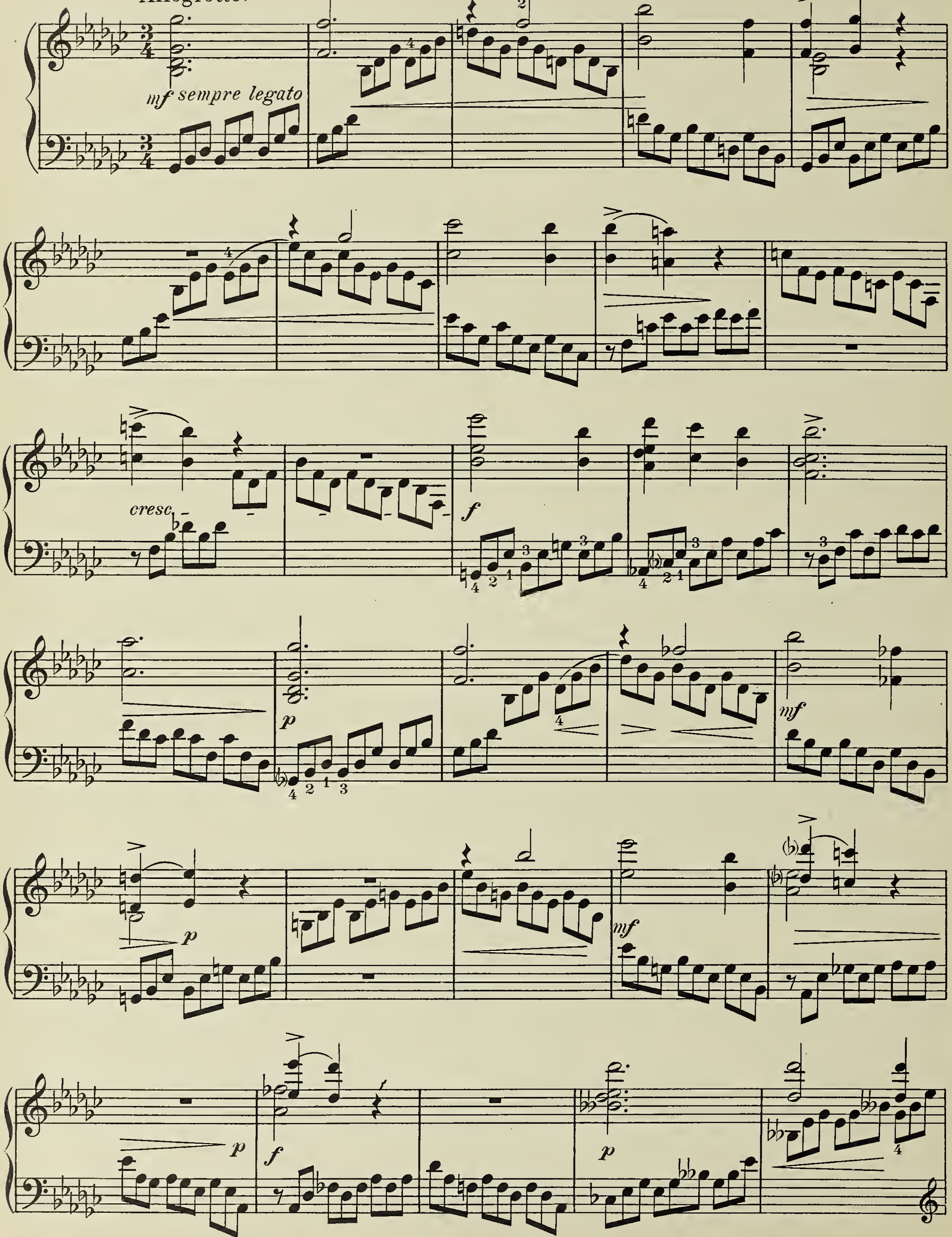

mf
p
mf
mf
ff
dim.
poco
a
rit.
a tempo
p
mf
8
R.H.
dim.
pp

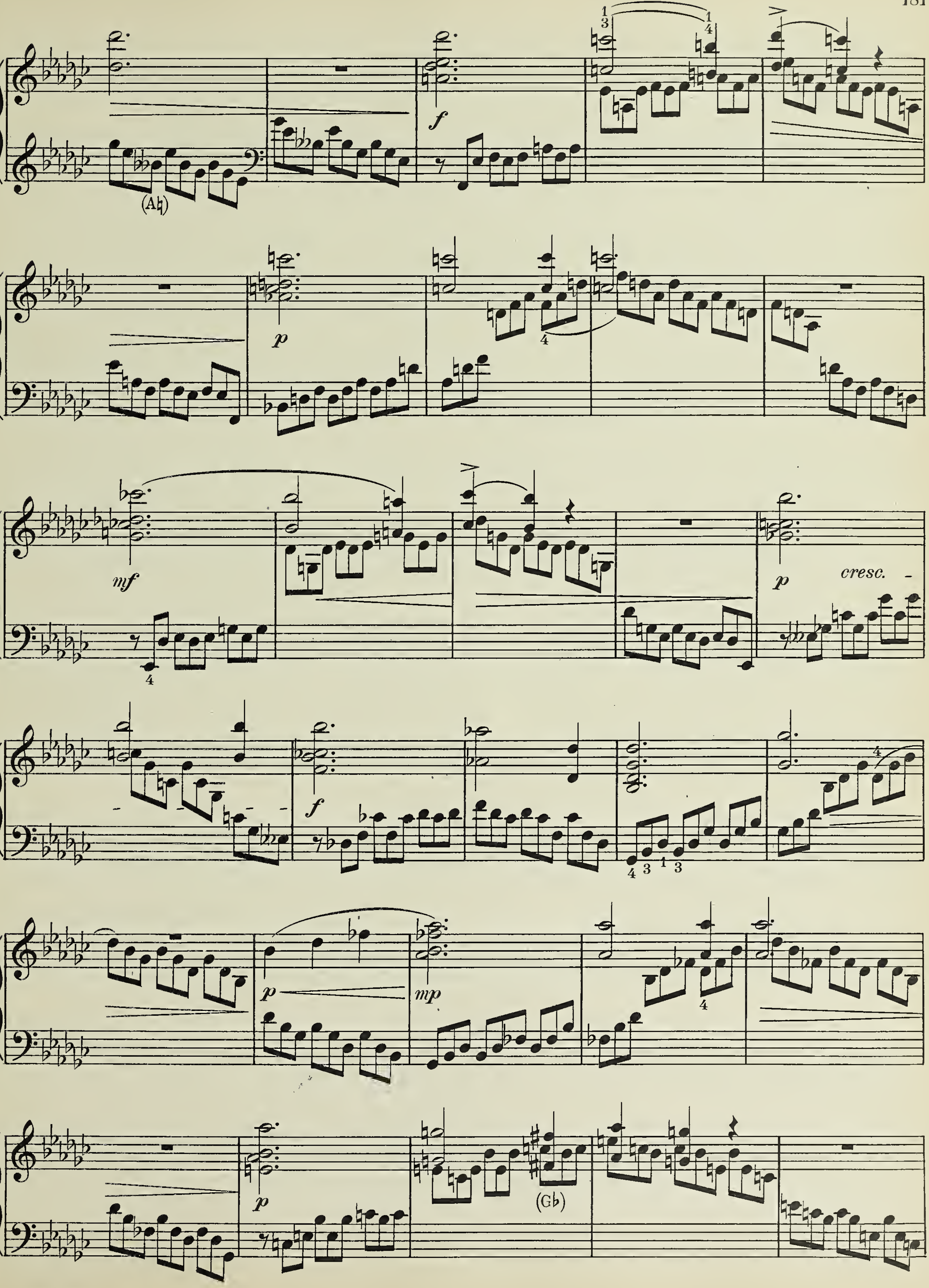

Allegro animato.
f
mf
p
L.H.
(D♭)

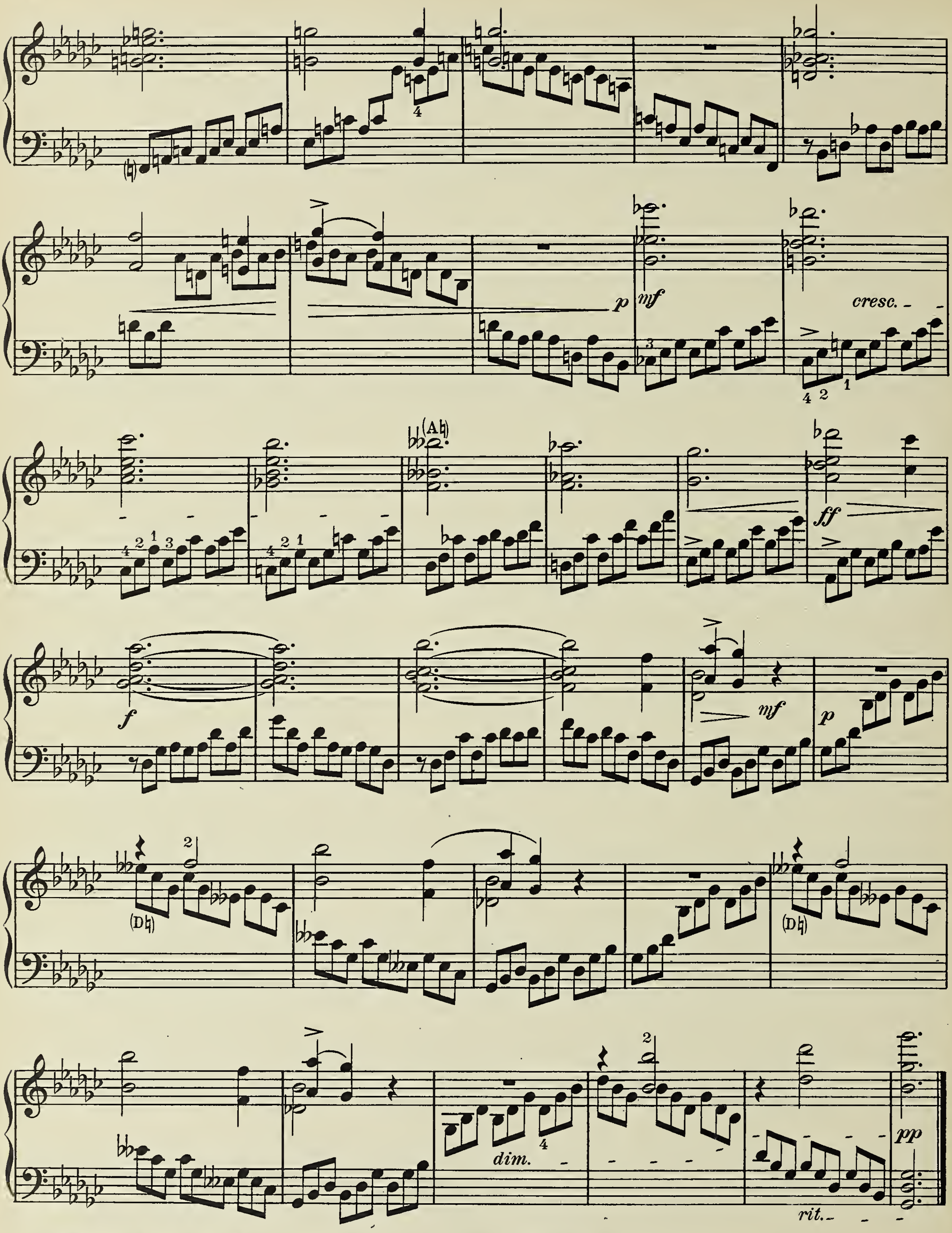

p
f
ff
p
cresc. - - poco - - a - - poco - -
(A♮)
f
R.H.
p
mp
p
mf
mp
f
mf
cresc.
8
8
dim.


2
mf
2
(A♮)
cresc.
(♭)
ff
mf
f
R.H.
L.H.
L.H.
R.H.
p
(A♮)
f
(F♭)
(F♭)
mf
(A♮)
8
f
(F♭)
(F♭)
mf
dim.
(D♮ G♮)
p
(G♭)
cresc.
(D♮ G♮)
(G♮)
mf
8
ff

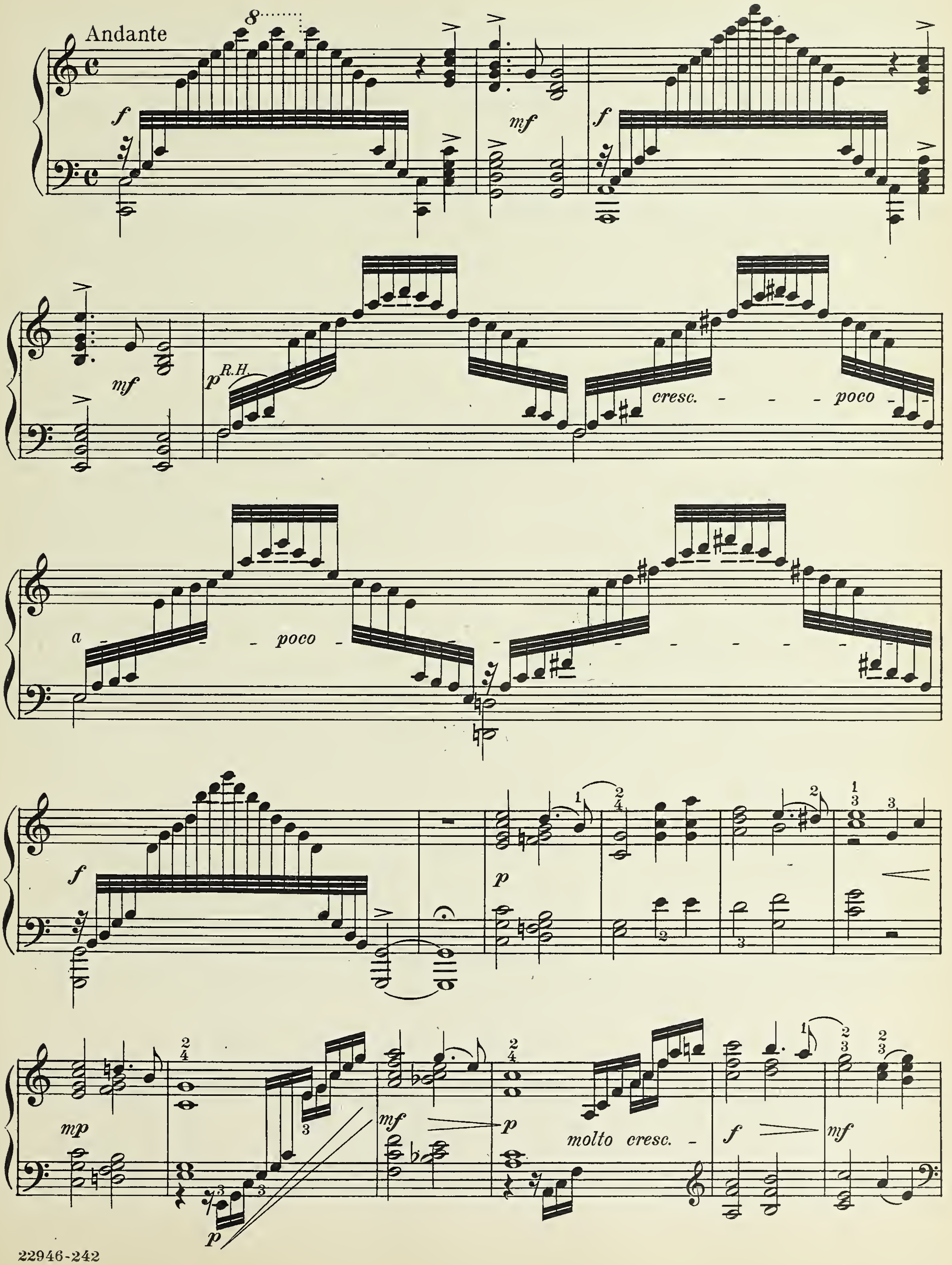
Allegretto.

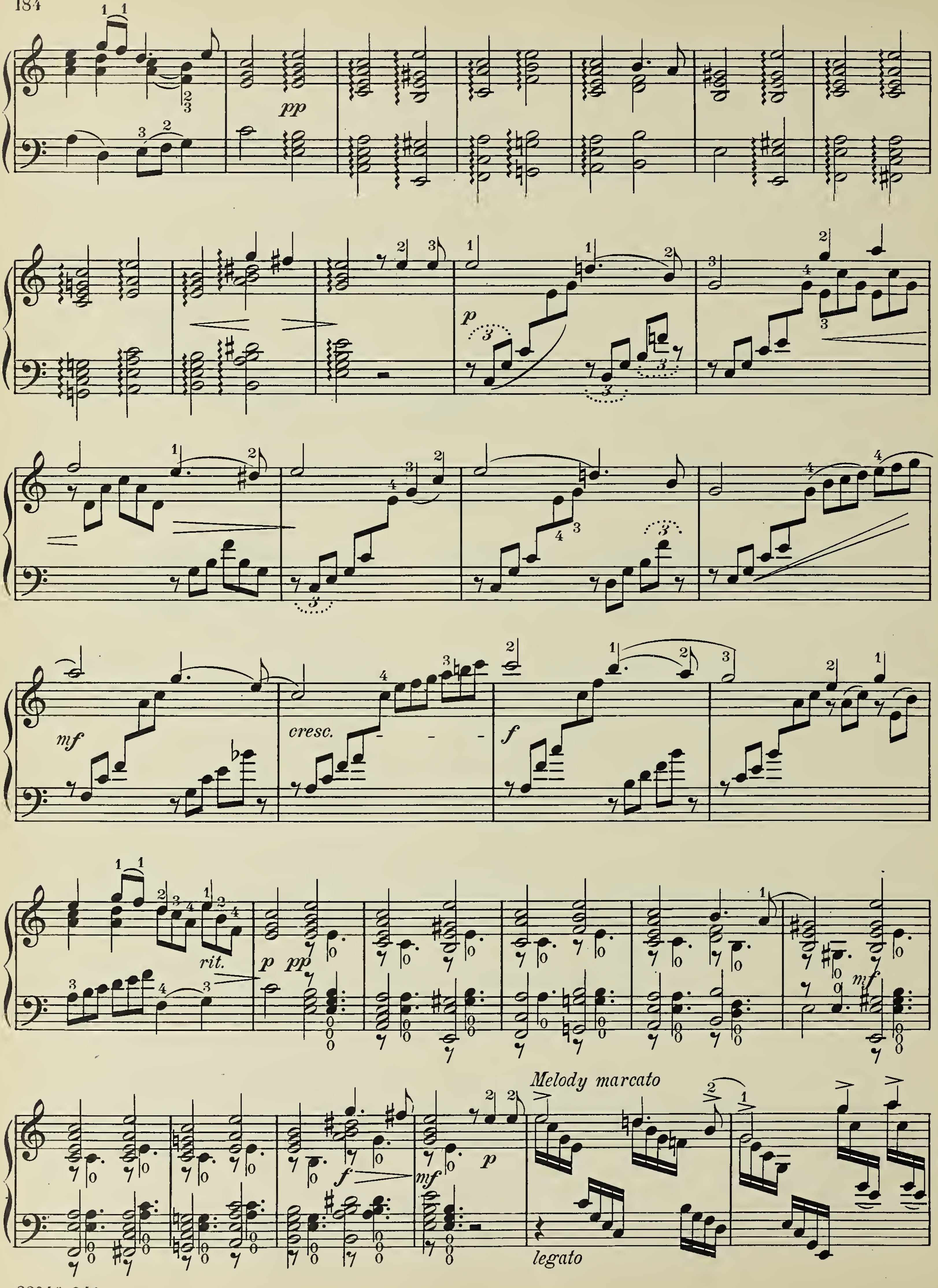


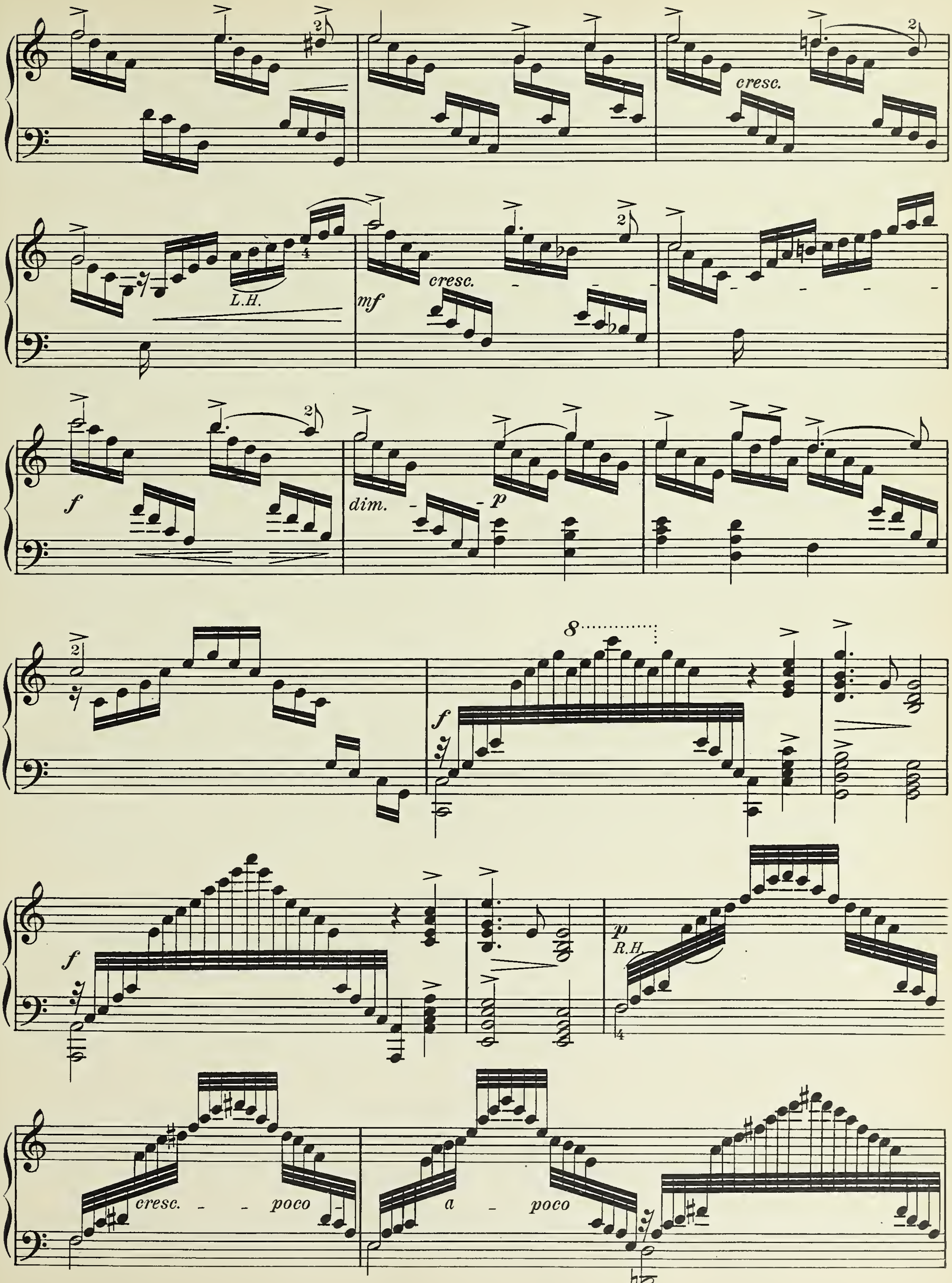

(A♮)
f
p
4
mf
4
p
cresc.
f
4 3 1 3
4
p
mp
4
p
(G♭)

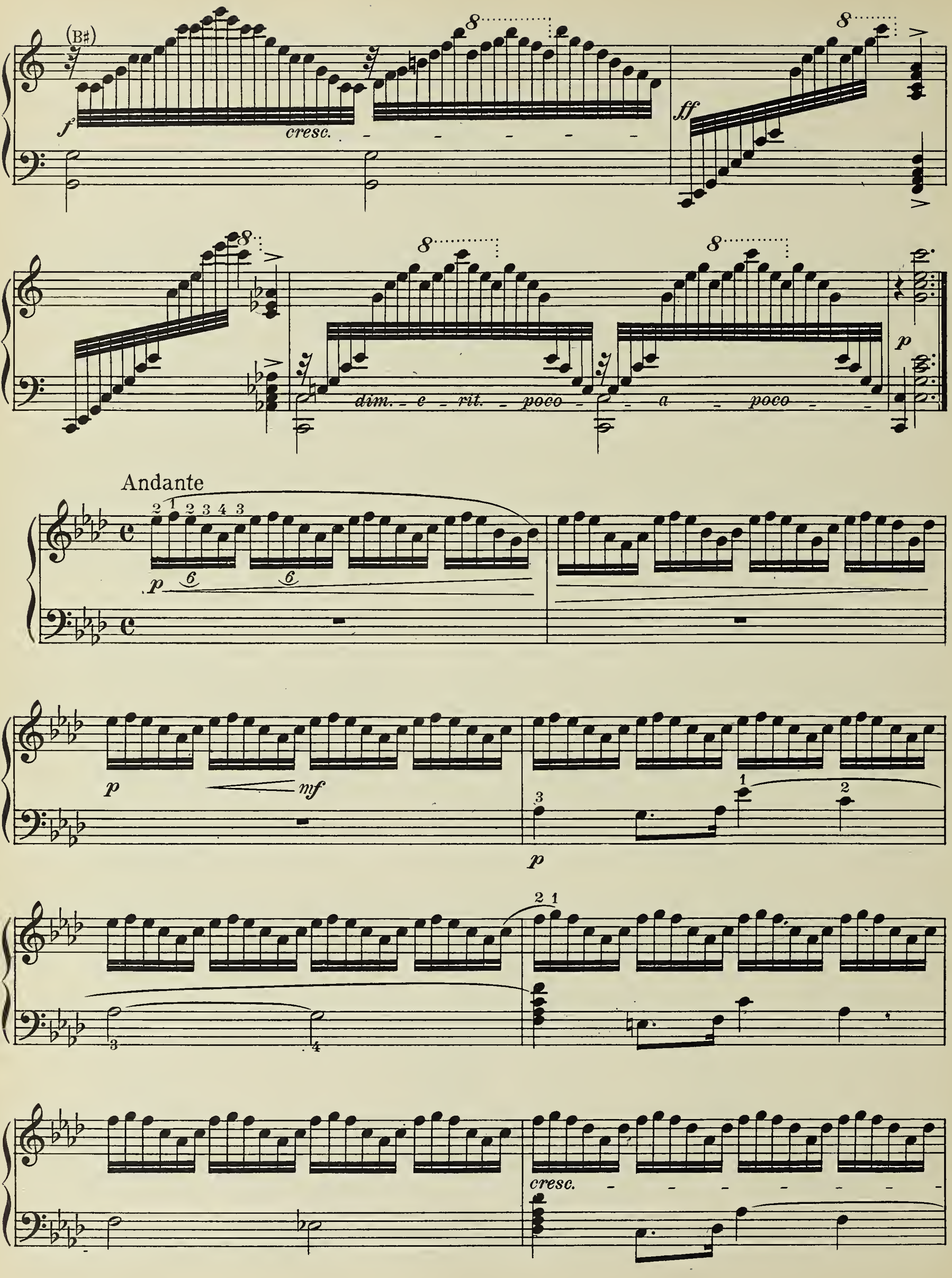


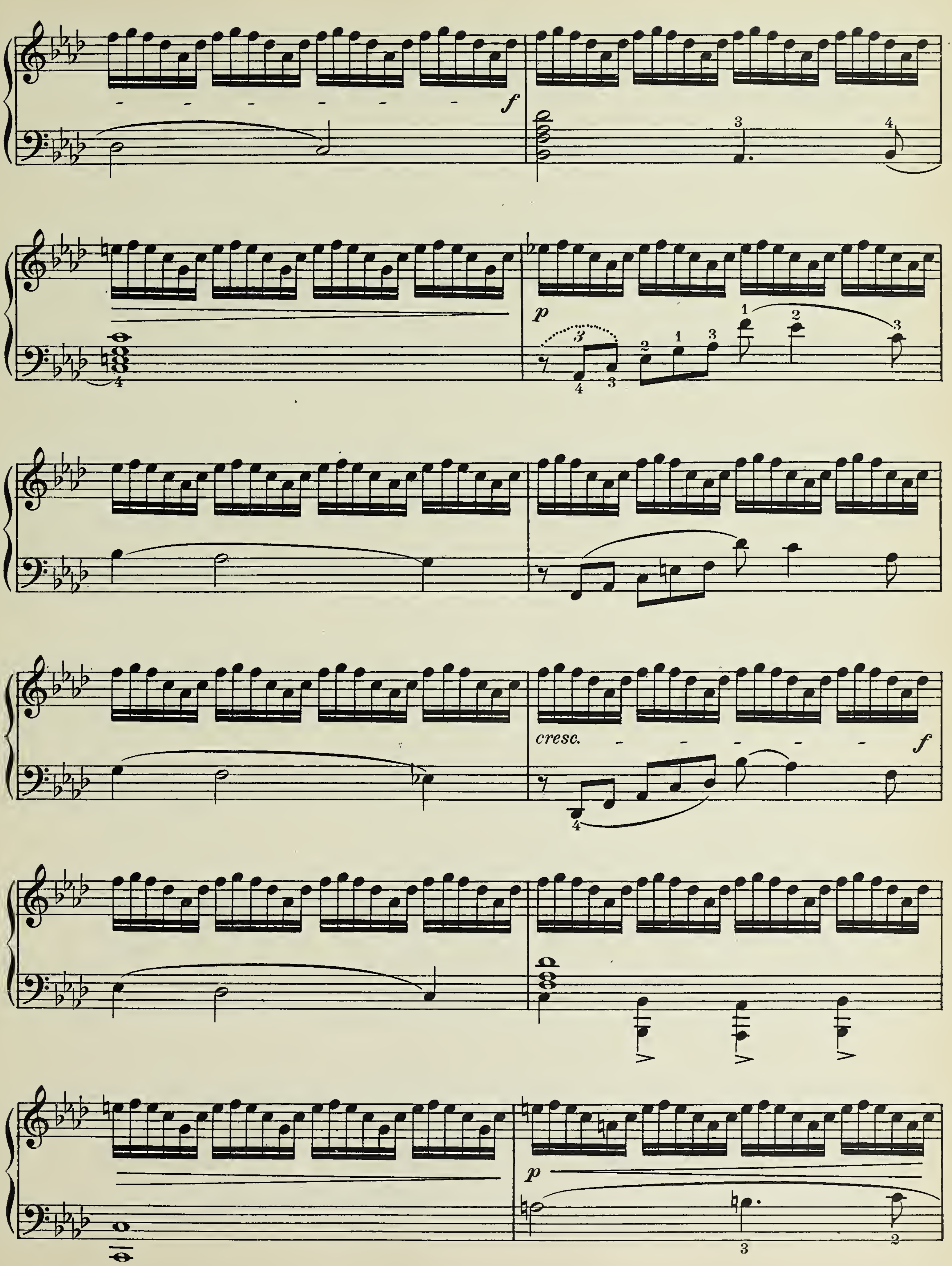
Study Nº 24. Preludes by Ch. Oberthür. Fileuse by Hasselmans Op. 27.
Klänge aus der Alhambra (Fantasie) by Franz Poenits. Op. 68. Orpheus (Concertstück with Orchestra or Piano) by C. Oberthur.

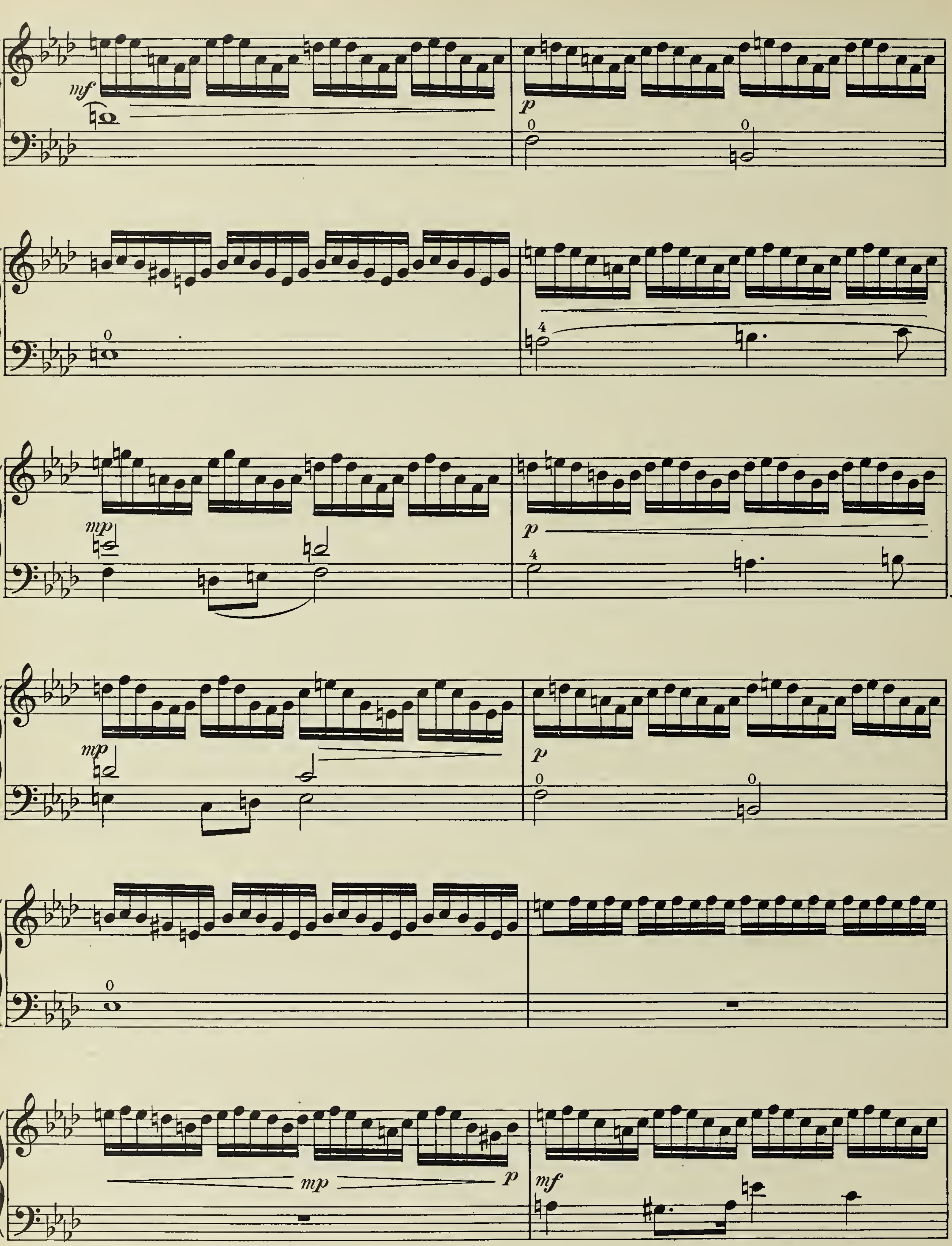

Andante
8
f
mf
f
mf
p R.H.
cresc. - - - poco -
a - - poco - - - - - - - - -
f
p
mp
p
mf
p
molto cresc. -
f
mf
1 2 4 2 1 3 3
2 4
1 2 3 2 3

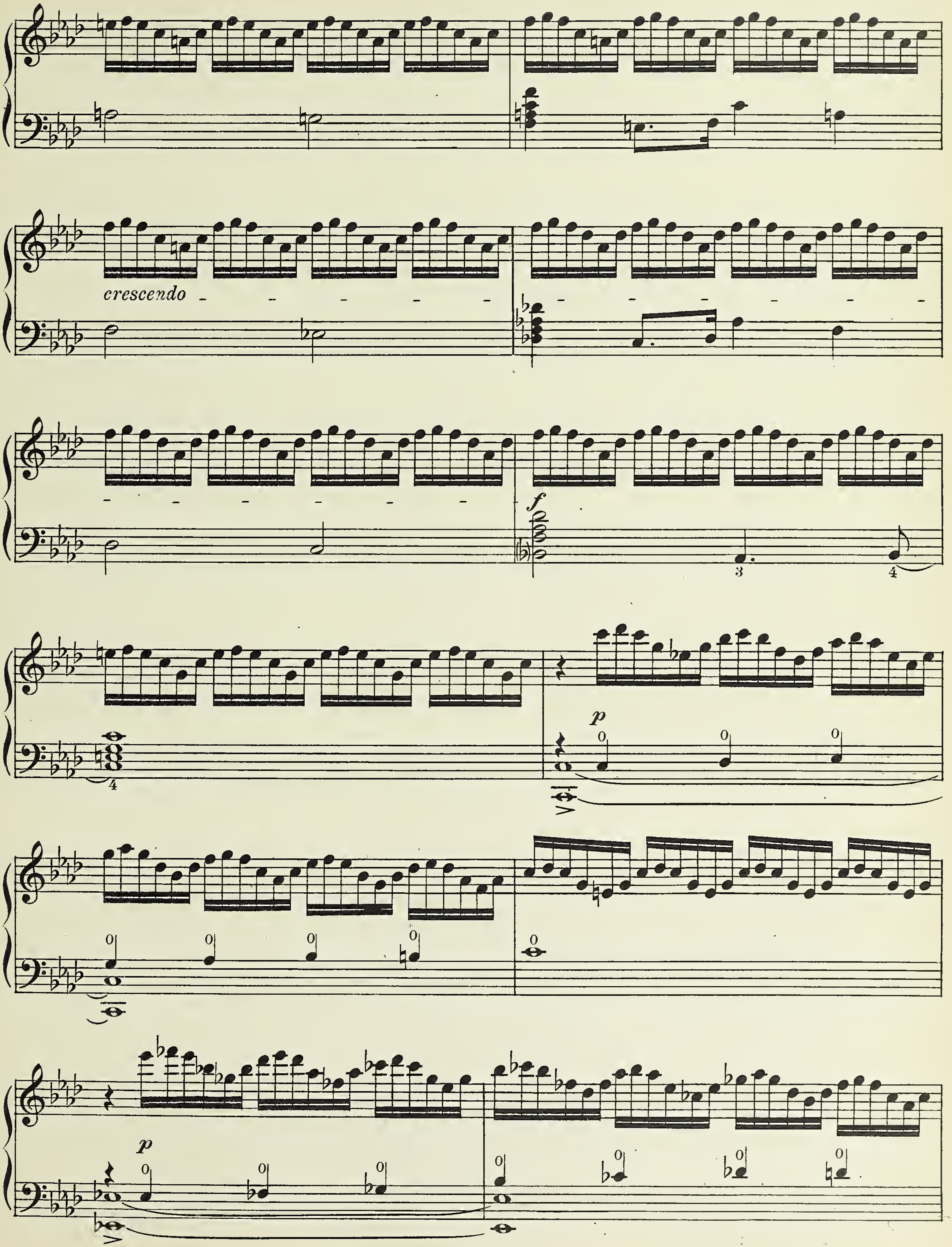

pp
p
mf
cresc.
f
rit.
p
pp
mf
f
mf
p
Melody marcato
legato

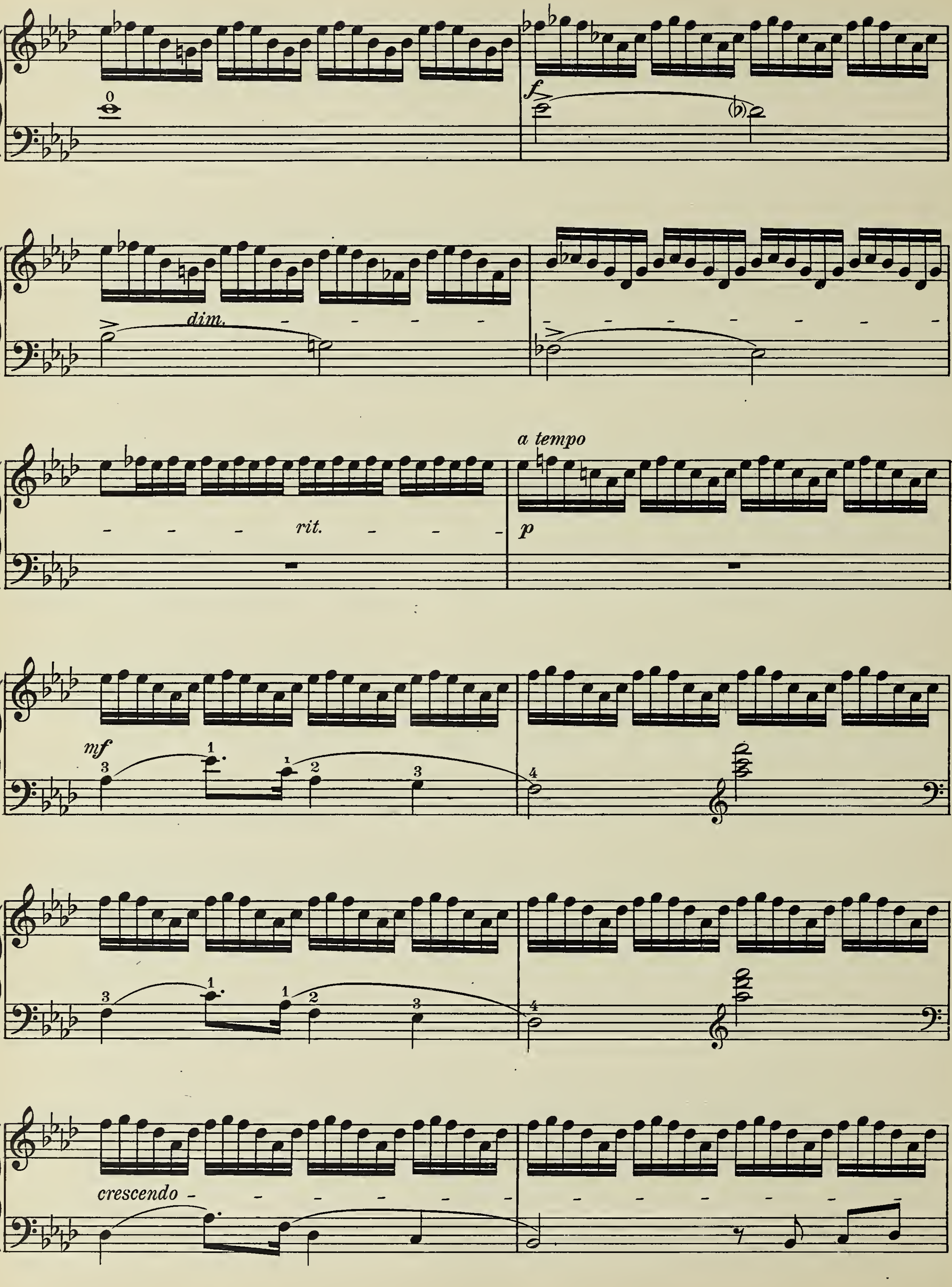

cresc.
L.H.
mf
cresc.
f
dim.
p
8
f
f
p
R.H.
cresc. - - poco
a - poco

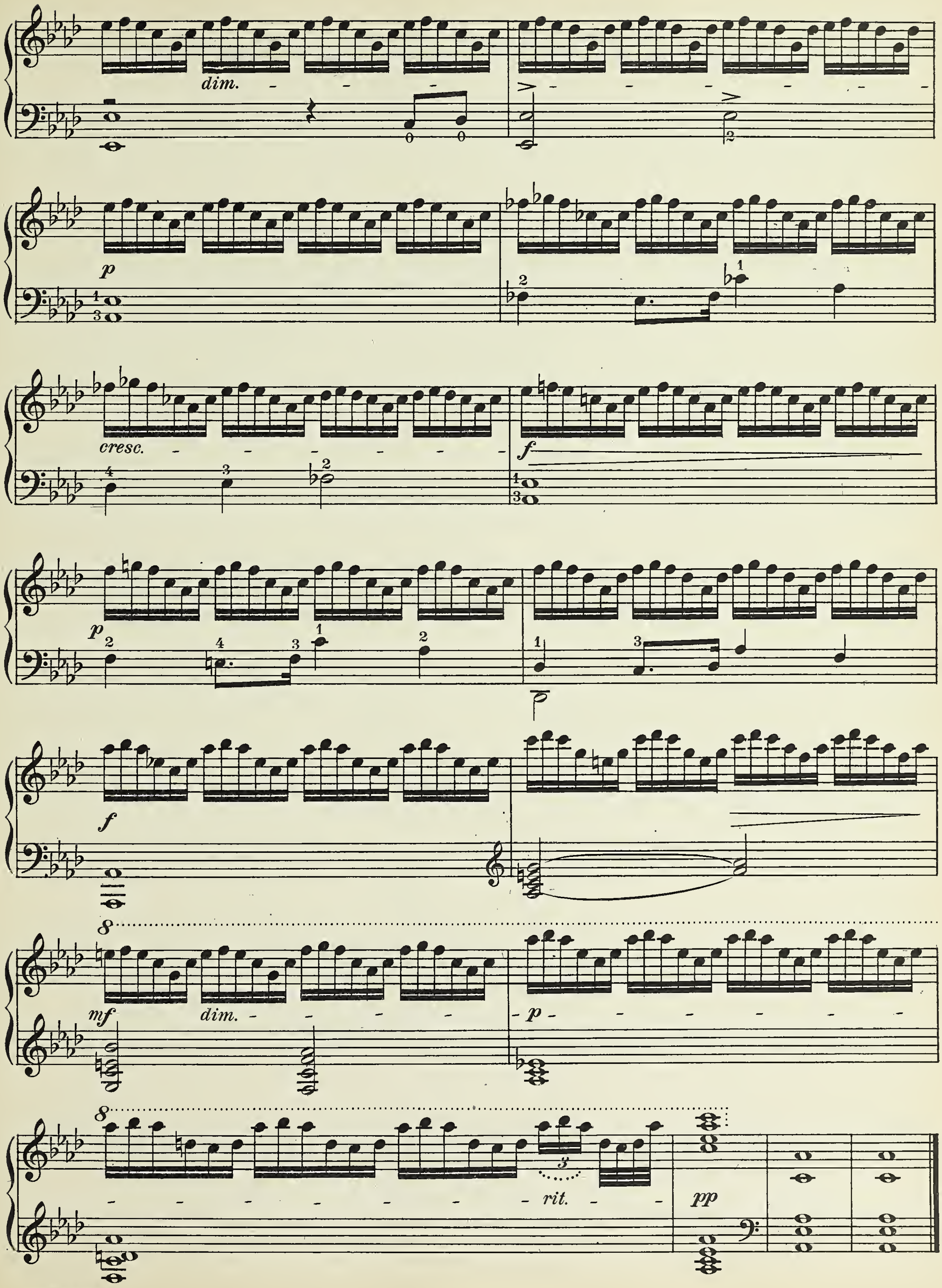

(B♯)
f
cresc.
8
ff
dim. e rit. poco a poco
p
Andante
6
mf
cresc.


f
p
cresc.
f
p

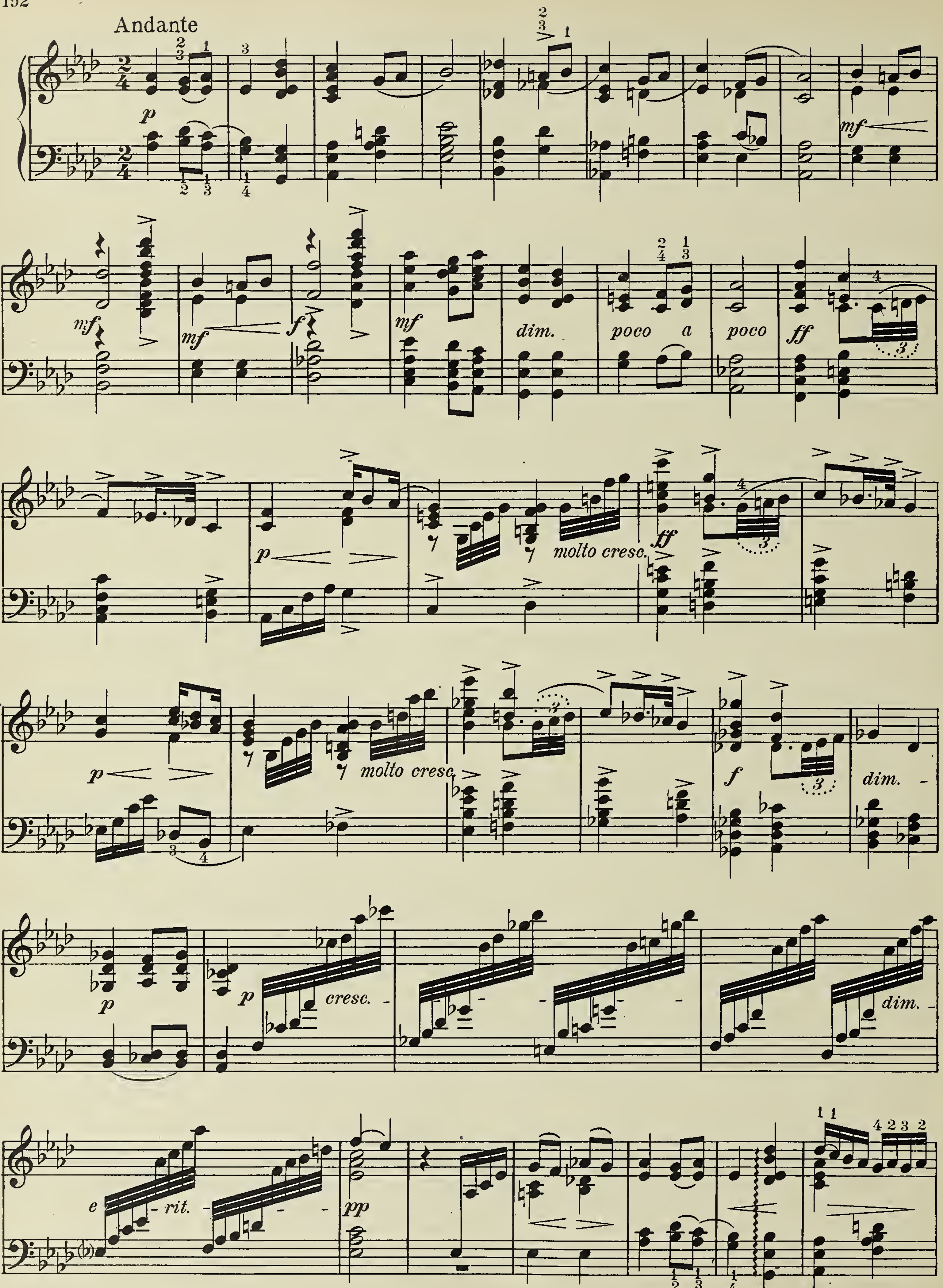

mf
p
0
0
0
4
mp
p
4
mp
p
0
0
0
mp
p
mf

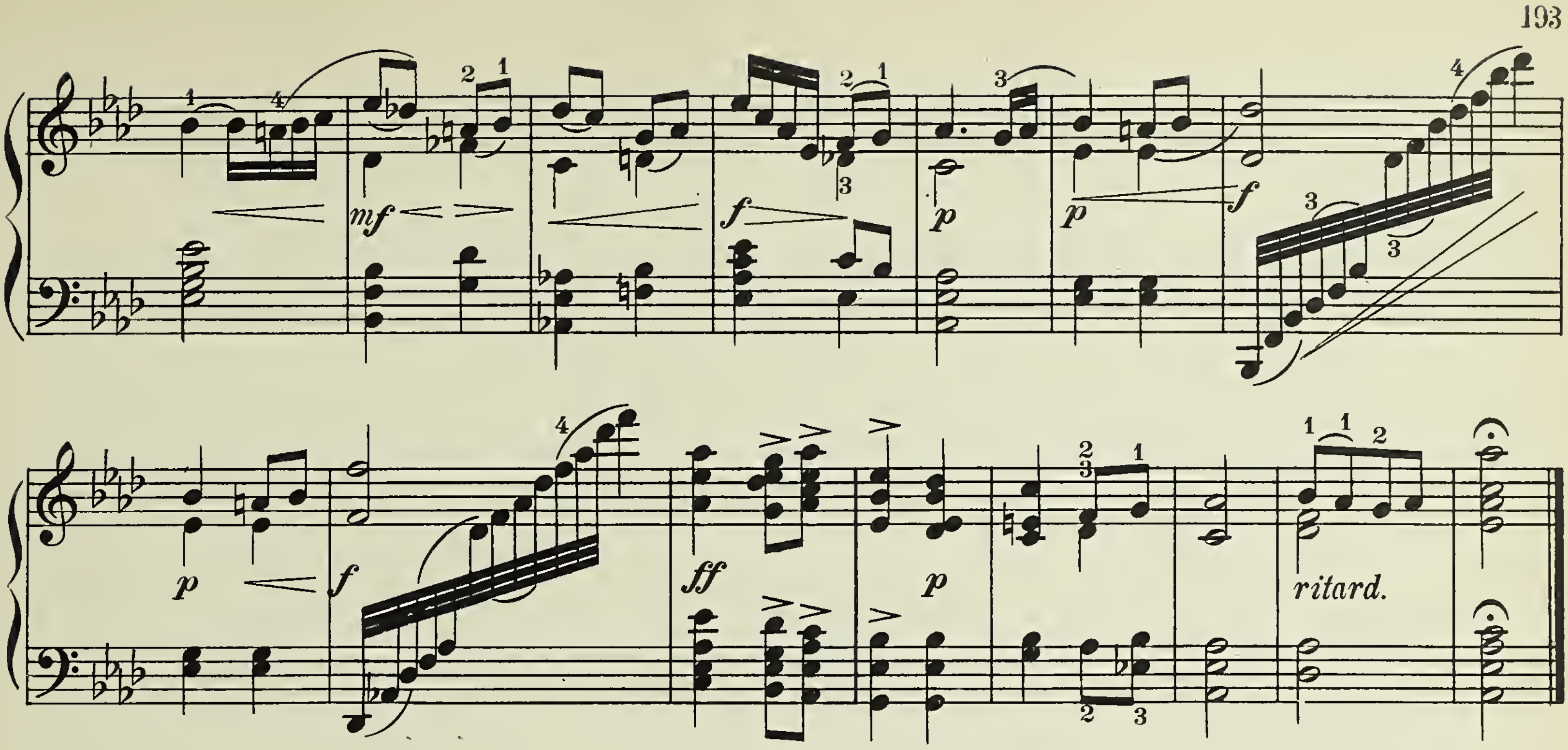

crescendo
f
3
4
4
p
p

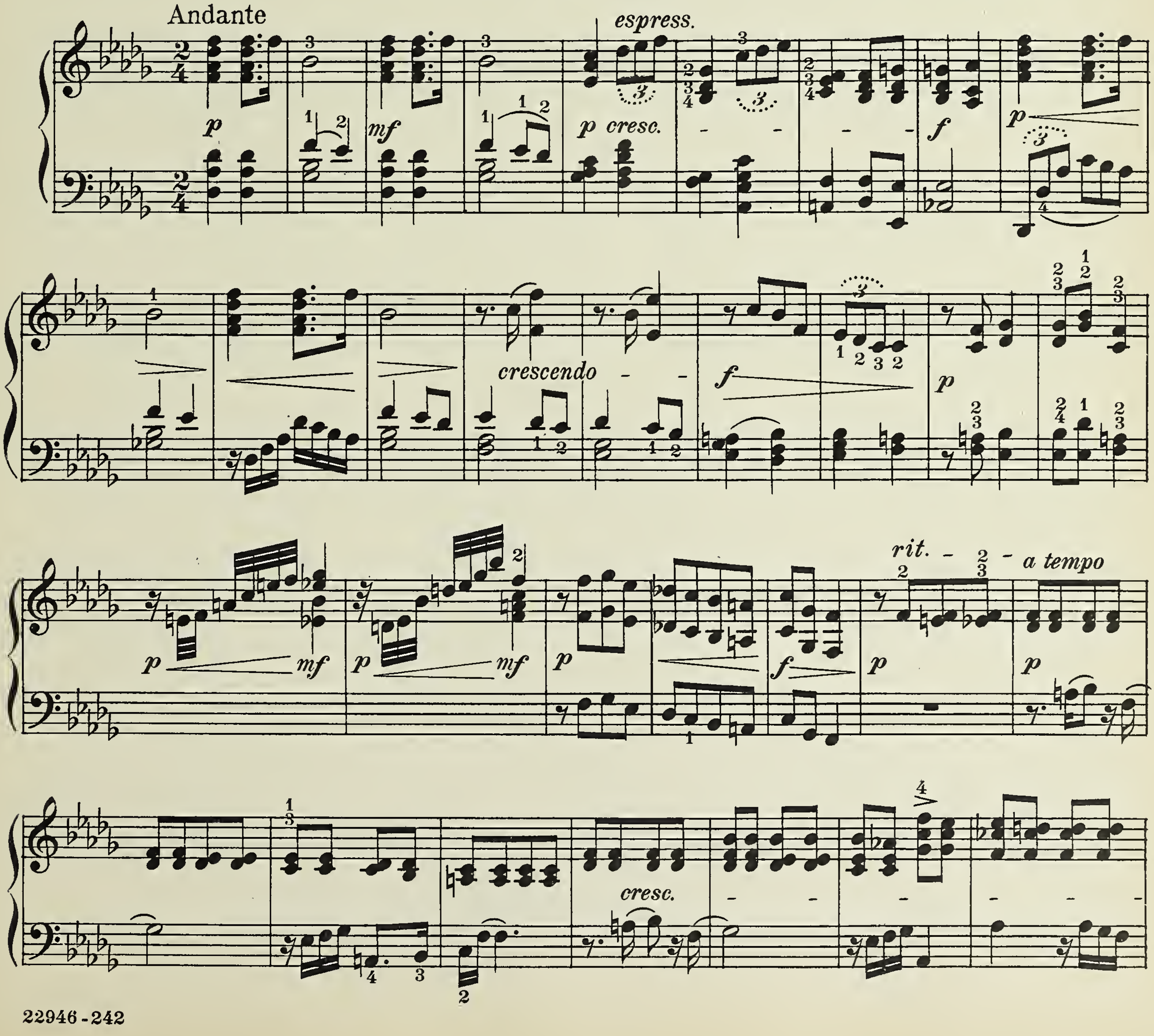

f
dim.
rit.
a tempo
p
mf
crescendo

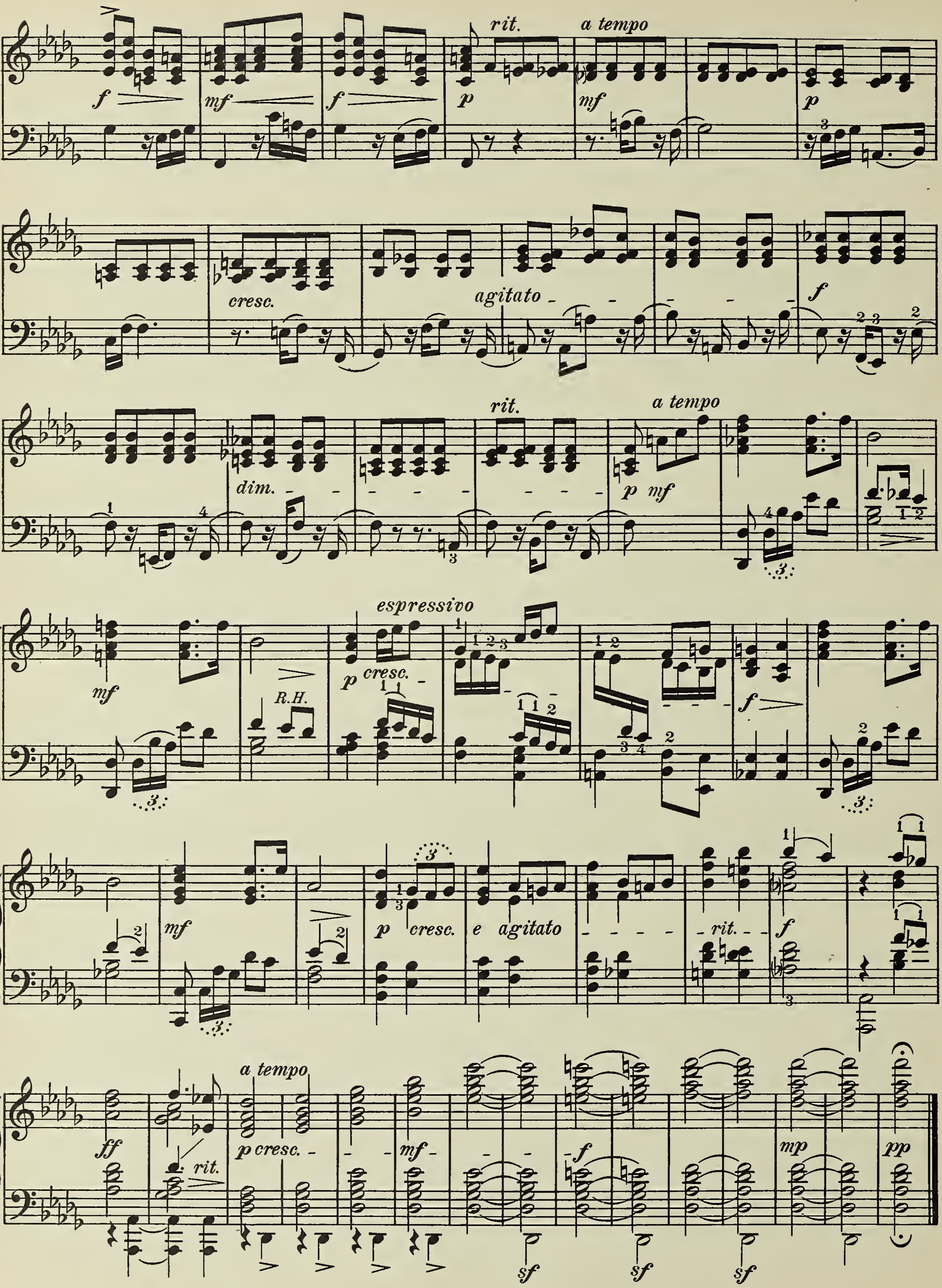

dim.
p
cresc.
f
p
f
8
mf
dim.
p
8
rit.
3
pp

Andante


p
mf
mf
mf
f
mf
dim.
poco
a
poco
ff
3
p
molto cresc.
ff
3
p
molto cresc.
3
f
3
dim.
p
p
cresc.
dim.
e
rit.
pp


mf
f
p
p
f
p
f
ff
p
ritard.


Andante
p
mf
espress.
p cresc.
f
p
crescendo
f
p
p
mf
p
mf
p
f
rit.
a tempo
p
p
cresc.

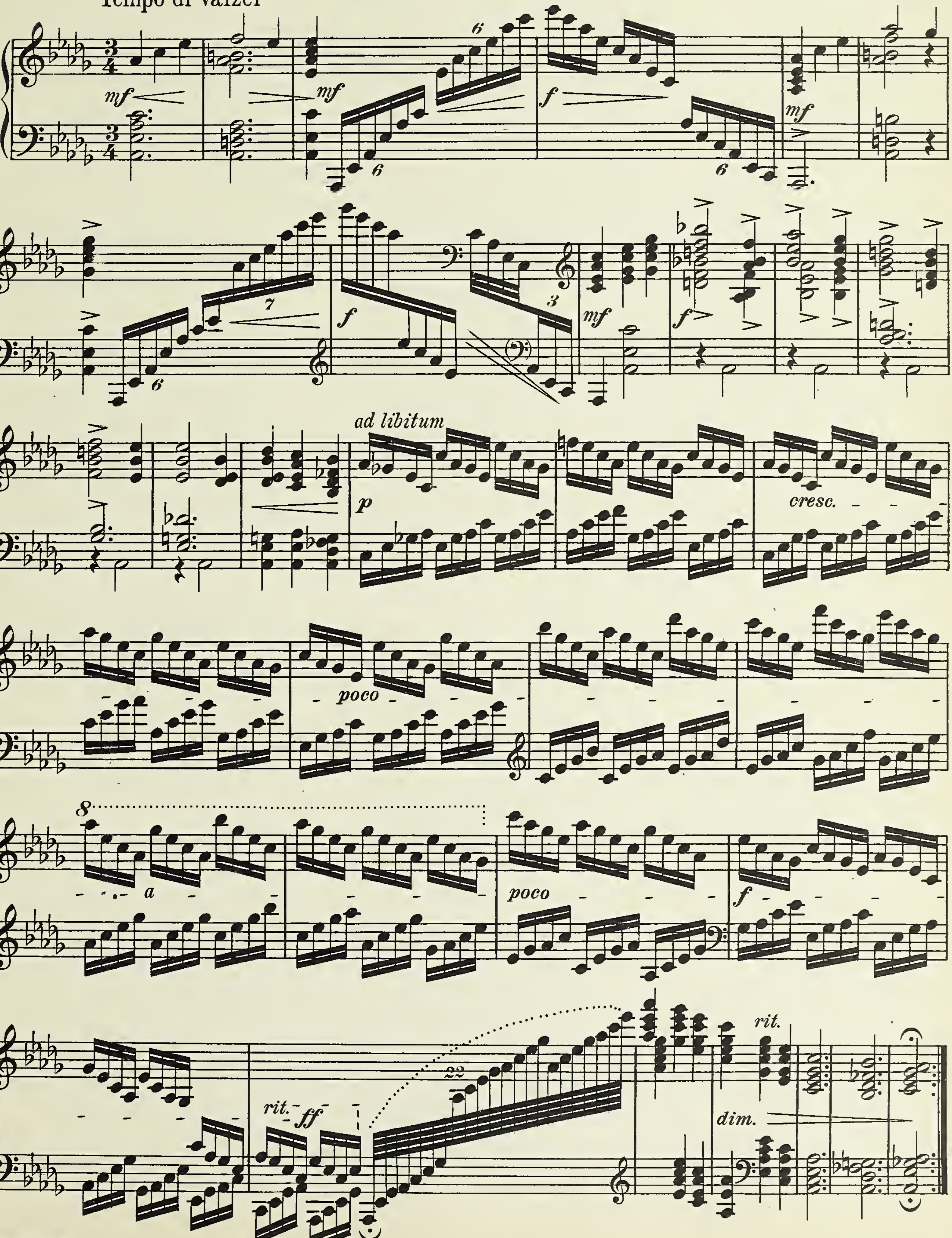


The following three numbers are useful examples of well arranged harp music.

Introduction and Cadenza
of
Waltz of the Flowers
from the Nut-Cracker Suite

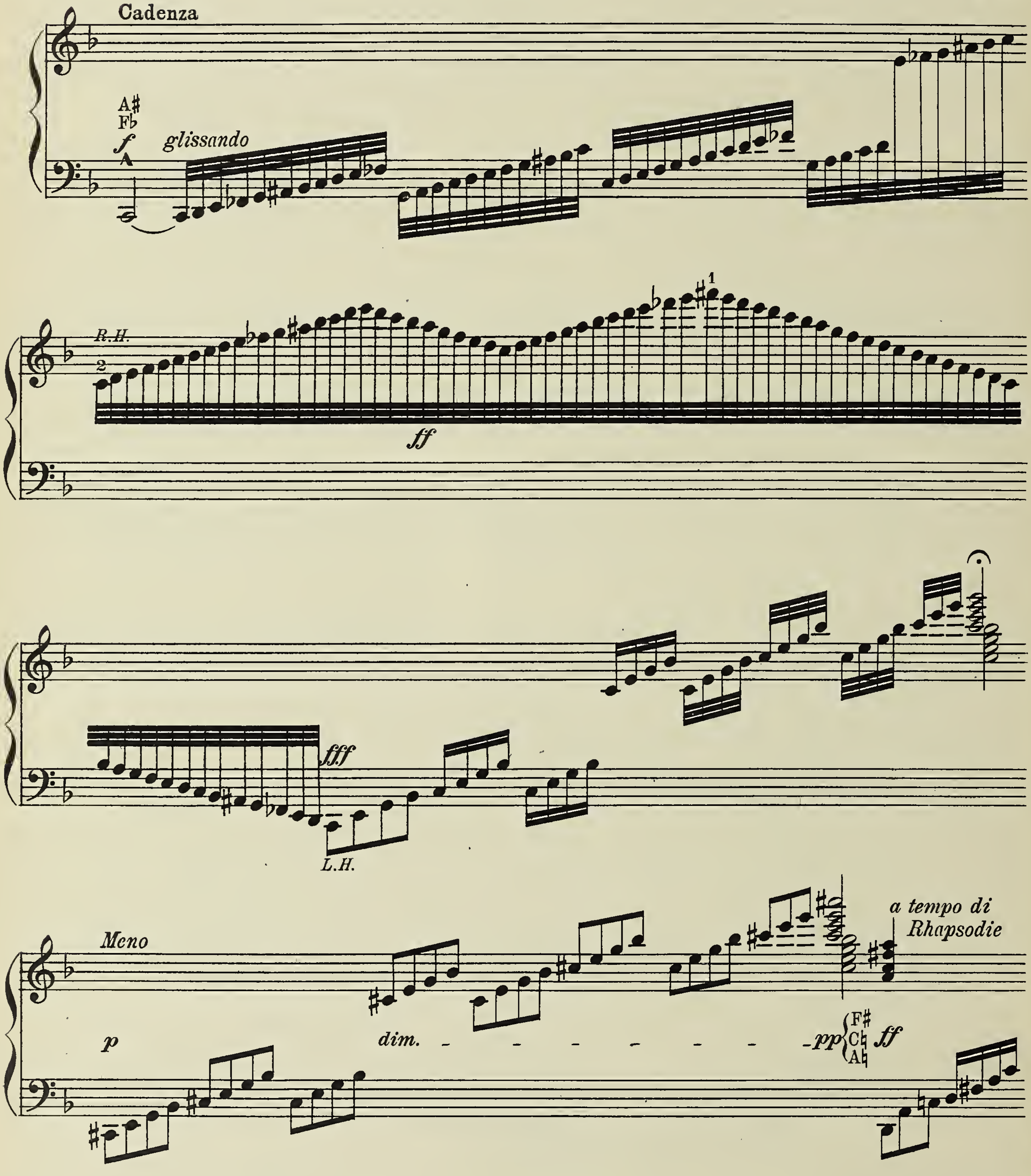
P. TSCHAÏKOWSKY

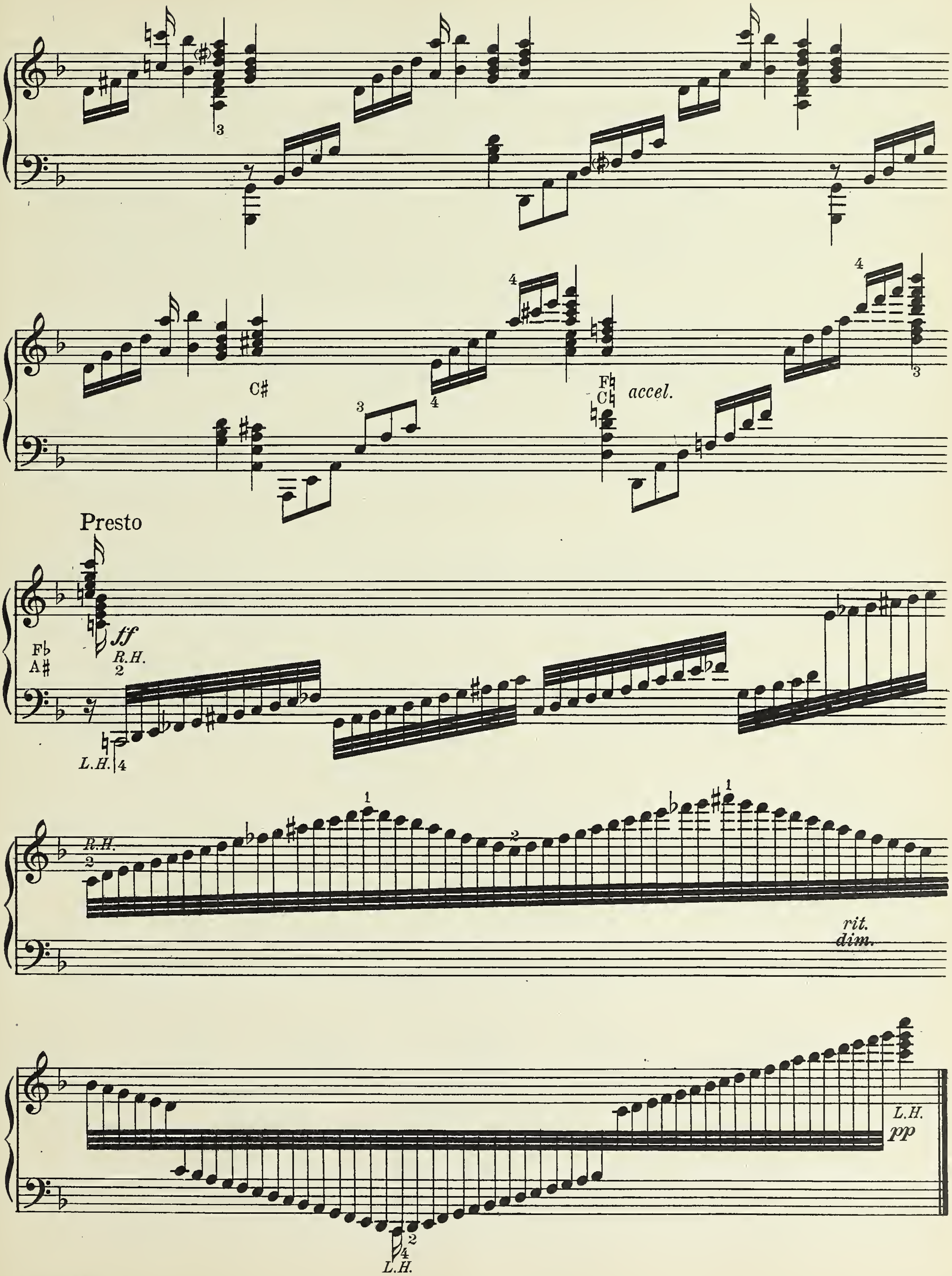
Tempo di Valzer



Rhapsody No 2.

FRANZ LISZT
arr. by Attl

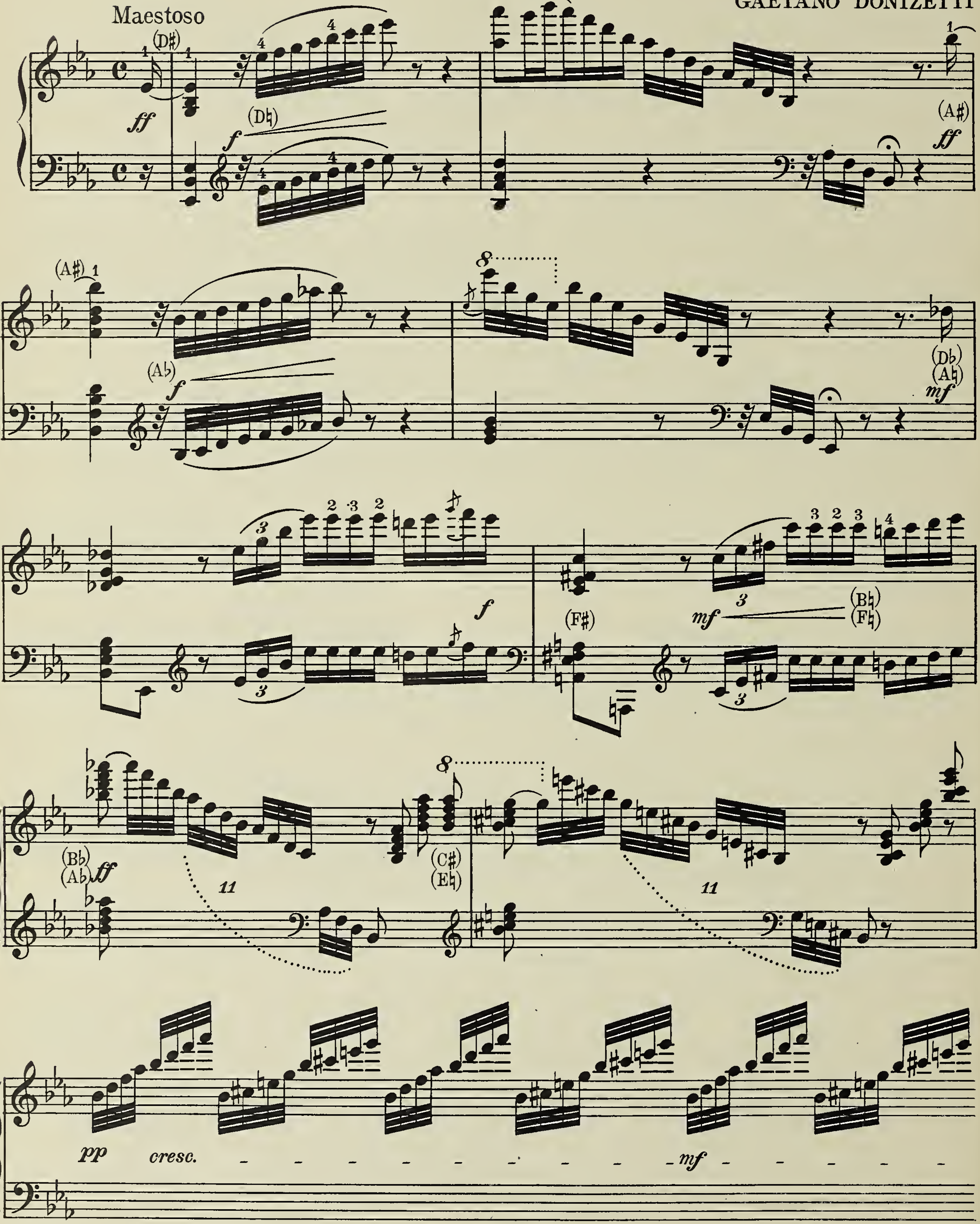


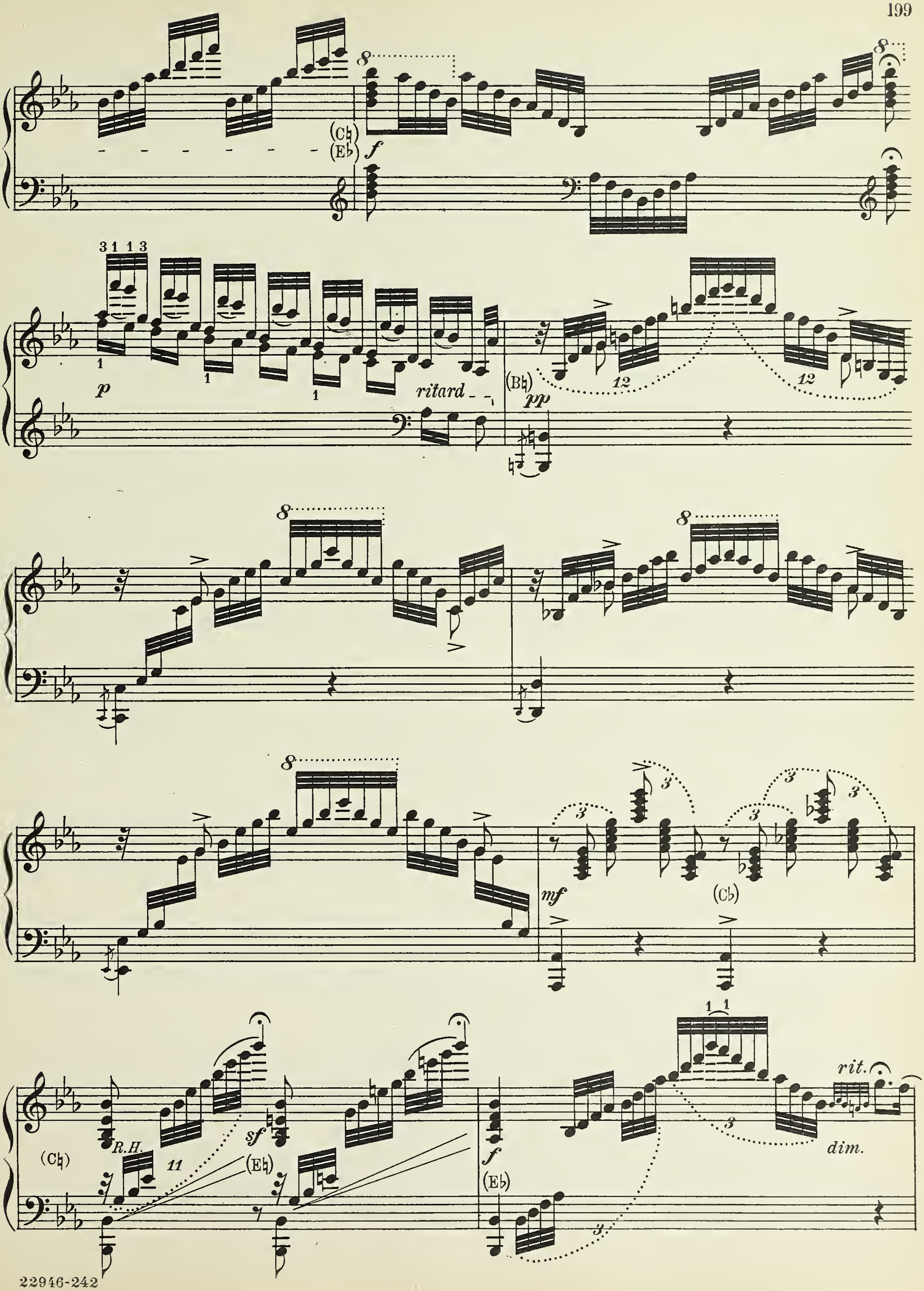

C♯
F♮
C♮
accel.
Presto
F♭
A♯
ff
R.H.
L.H.
R.H.
rit.
dim.
L.H.
pp
L.H.

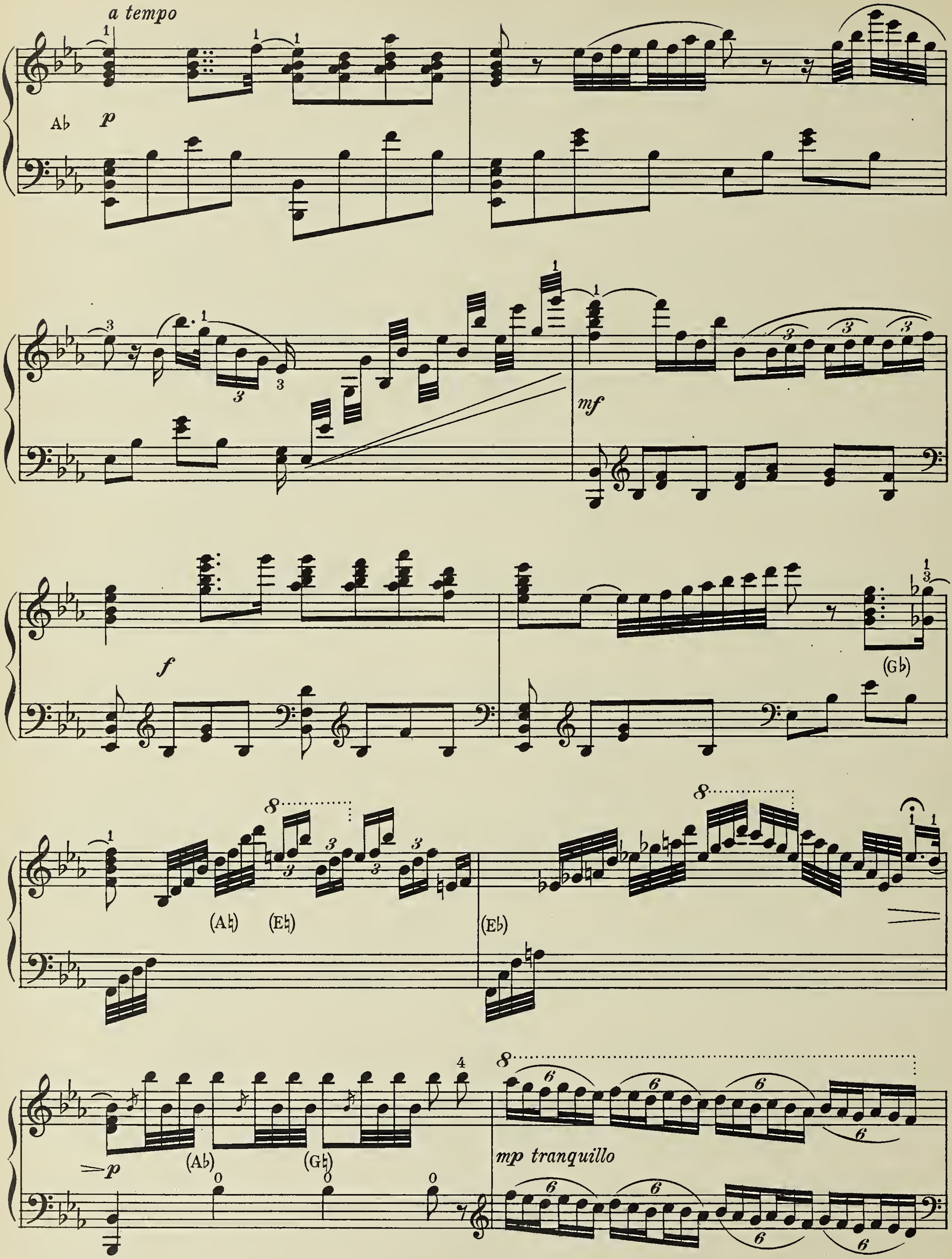
"Lucia di Lammermoor"

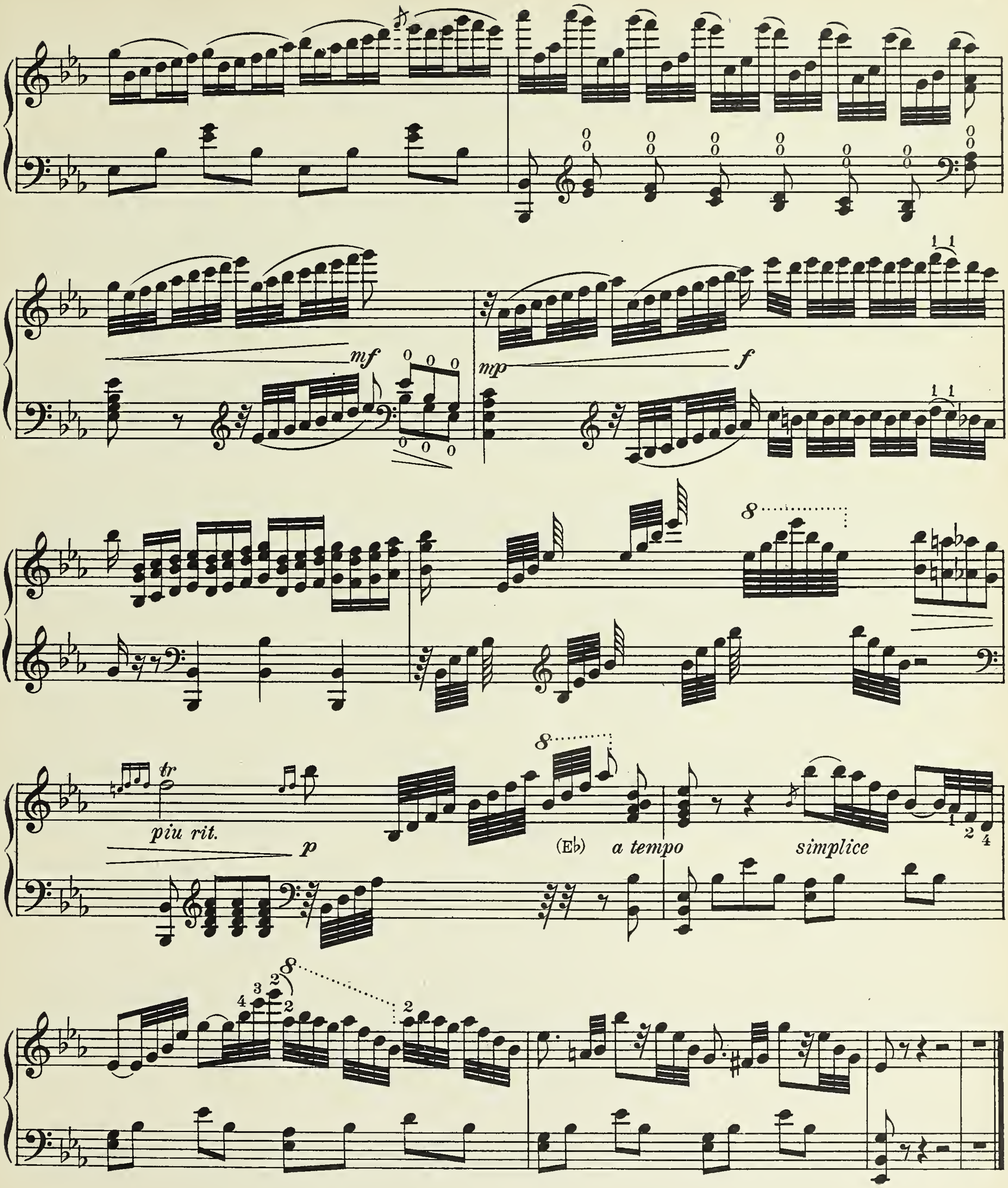
Entr'acte

GAETANO DONIZETTI




8
(C♮)
(E♭)
f
8
3 1 1 3
1
p
1
1
ritard
(B♮)
pp
12
12
8
8
8
mf
3
3
3
3
3
(C♭)
(C♮)
R.H.
11
sf
(E♮)
1 1
f
(E♭)
3
3
rit.
dim.


a tempo
A♭
p
mf
f
(G♭)
(A♮)
(E♮)
(E♭)
(A♭)
(G♮)
mp tranquillo
8



In Etuden und Melodien-Album by Ed. Schuecker Op. 8. Teil 4. study Nº 1. (Etude) Nº 2. Nº 6. Impromptu Nº 4. Etude (Chopin Op. 25. Nº 1.)

Impromptu by Gabriel Faure Op. 86. Legende d'apres les Elfes de Leconte de Lisle by H. Renie.

Introduction et Allegro (avec acct. de Quatuor a' cordes, Flute et Clarinete) by Maurice Ravel.

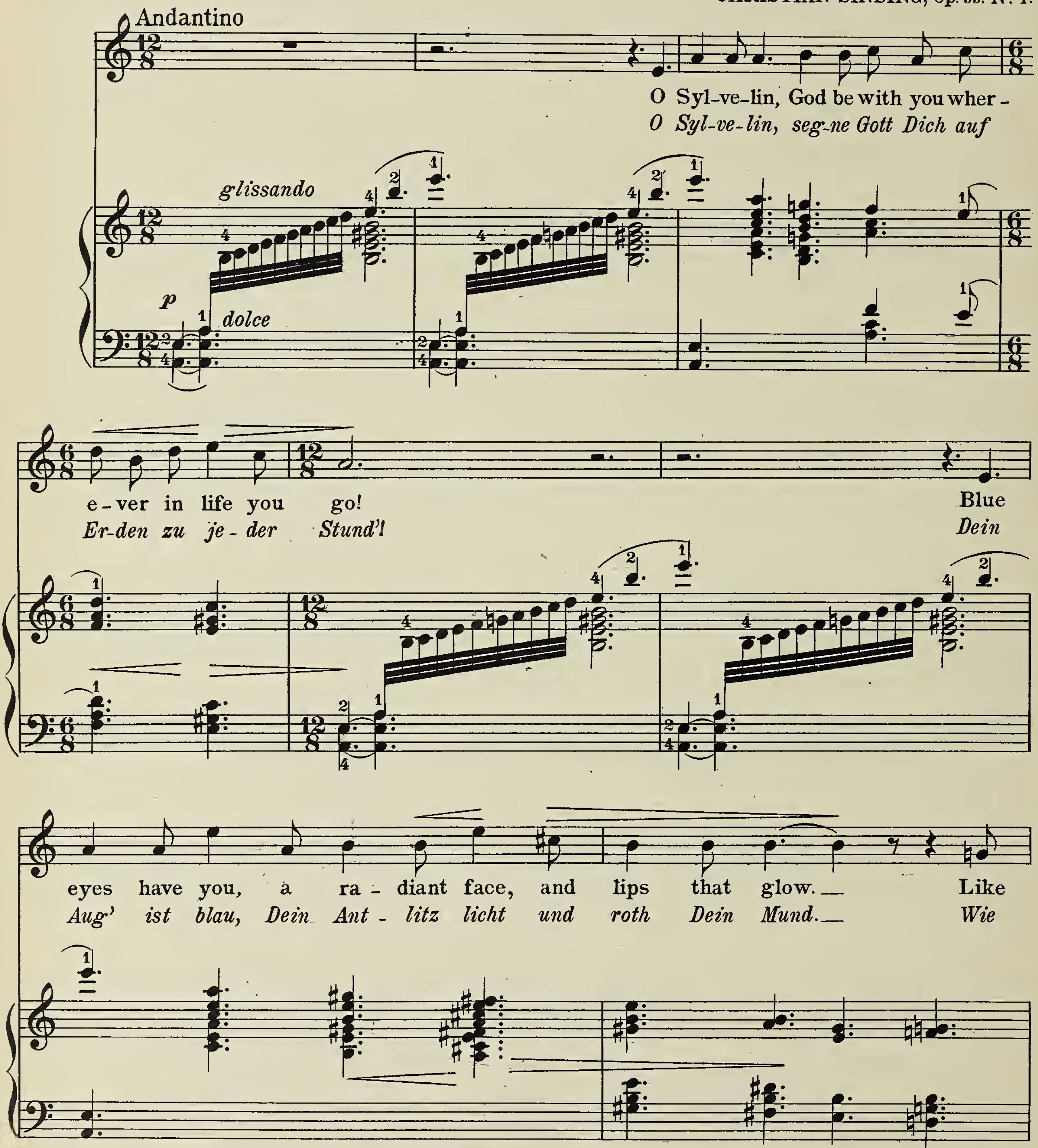
Symphonic Poem VLTAVA (Moldau) by Smetana, Transcr; Hanus Trneček Op. 43. Walther's Preislied by R. Wagner. Transcr; H. Trneček.

The compositions following were not written for the harp but show its adaptability and effectiveness for accompanying another instrument or the voice.

Sylvelin.*)

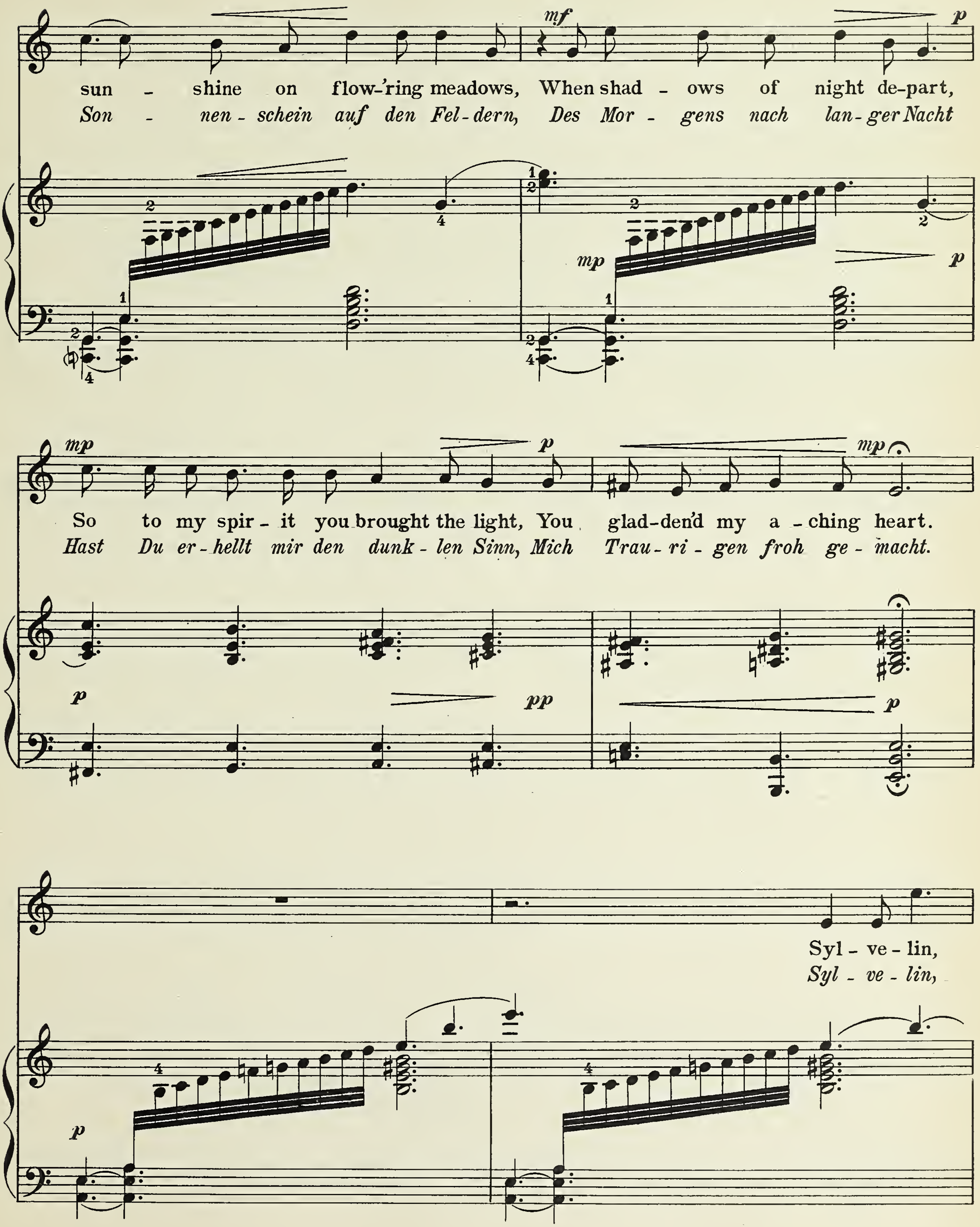
English Version by Alice Mattullath

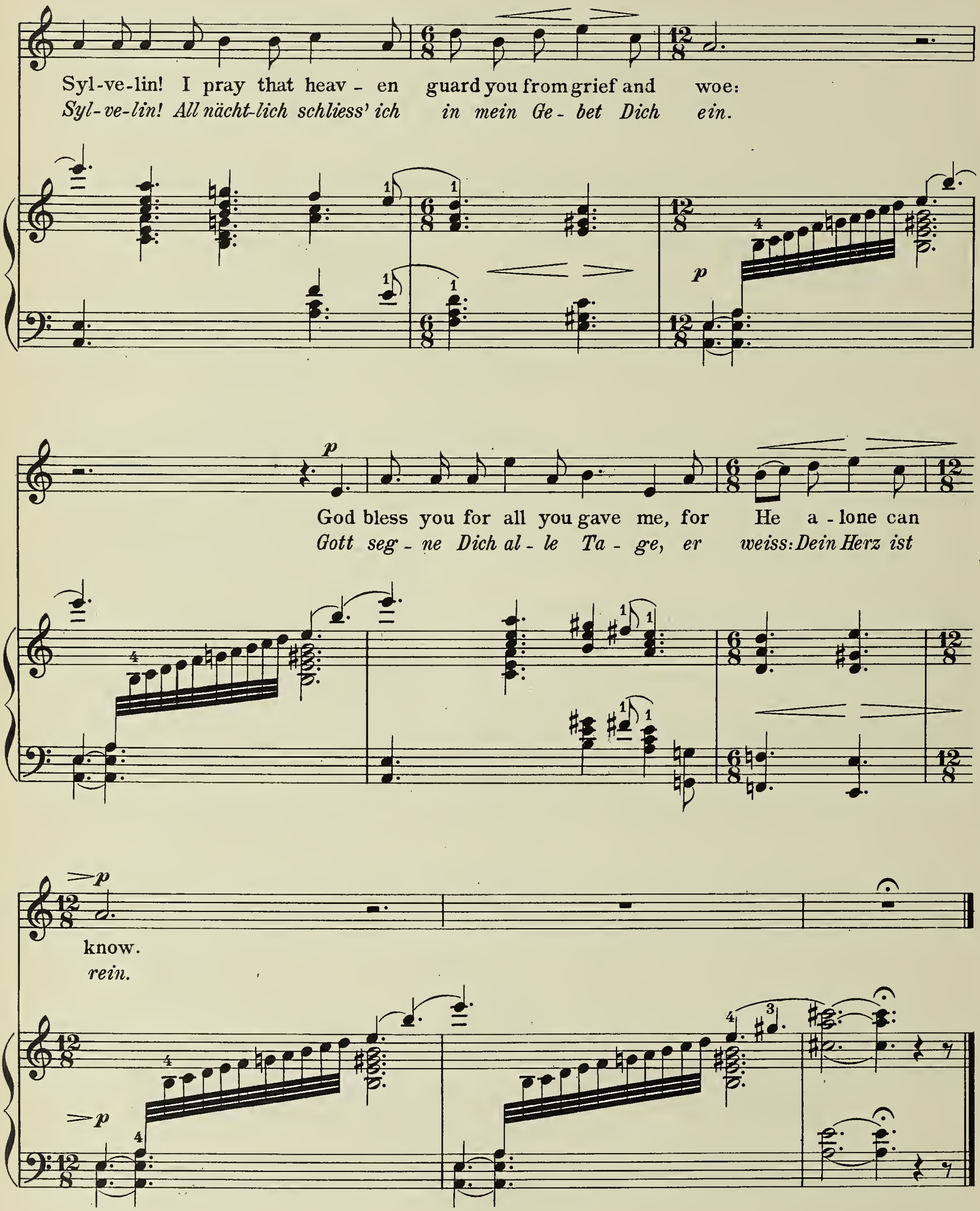
CHRISTIAN SINDING, Op. 55. Nº 1.


Andantino
glissando
p
dolce
O Syl-ve-lin, God be with you wher - e-ver in life you go!
O Syl-ve-lin, seg-ne Gott Dich auf Er-den zu je - der Stund'!
Blue eyes have you, a ra - diant face, and lips that glow. — Like
Dein Aug' ist blau, Dein Ant - litz licht und roth Dein Mund. — Wie

---

*) English text used by permission of Carl Fischer, Inc. New York.


mf
p
sun - shine on flow-'ring meadows, When shad - ows of night de-part,
Son - nen - schein auf den Fel - dern, Des Mor - gens nach lan - ger Nacht
mp
mp
p
So to my spir - it you brought the light, You glad-den'd my a - ching heart.
Hast Du er - hellt mir den dunk - len Sinn, Mich Trau - ri - gen froh ge - macht.
p
pp
p
Syl - ve - lin,
Syl - ve - lin,
p

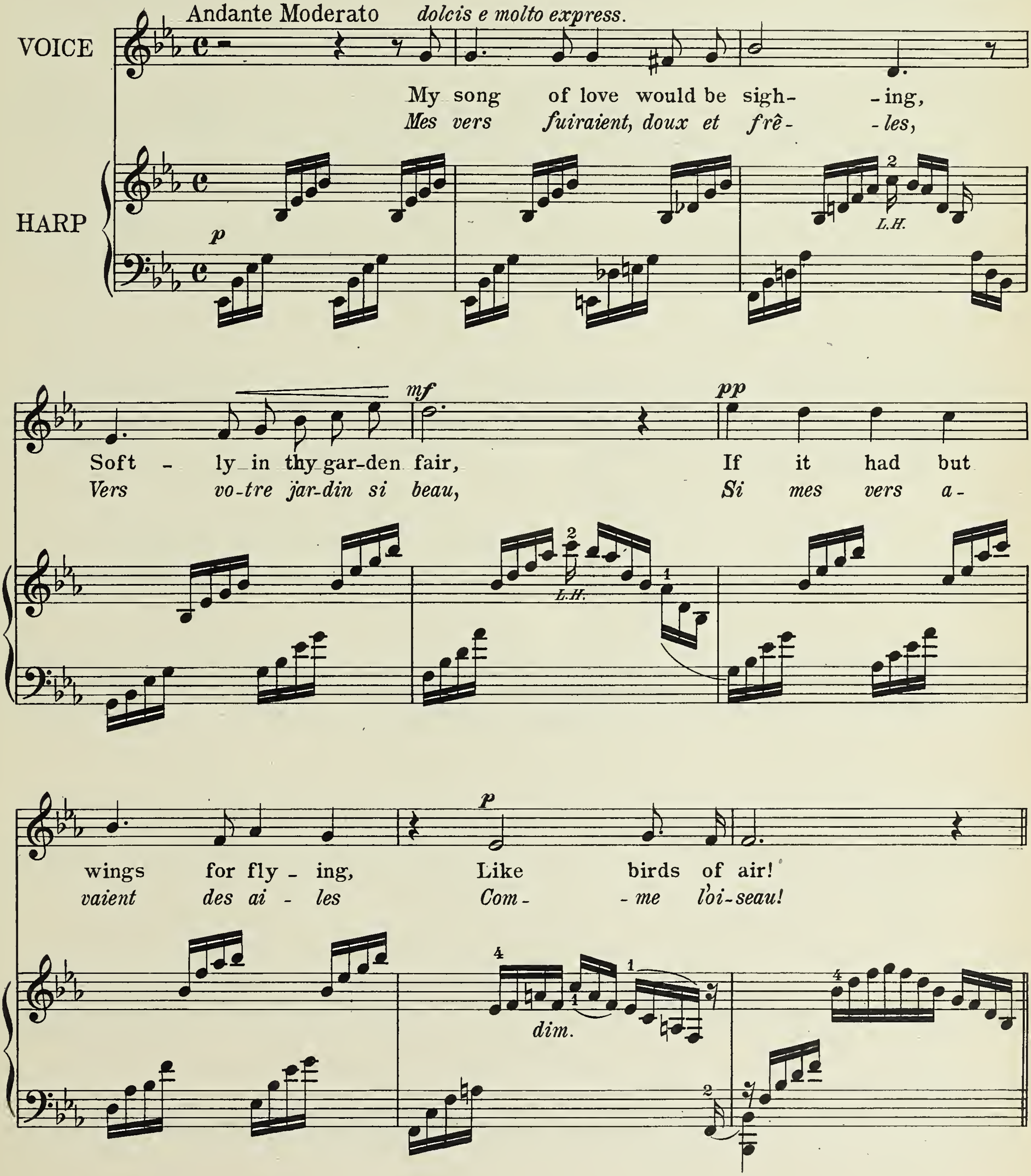

Syl-ve-lin! I pray that heav - en guard you from grief and woe:
Syl-ve-lin! All nächt-lich schliess' ich in mein Ge- bet Dich ein.
p
God bless you for all you gave me, for He a - lone can
Gott seg - ne Dich al - le Ta - ge, er weiss: Dein Herz ist
p
know.
rein.
p
p

Had my song but wings for flying.*)

Si mes vers avaient des ailes!

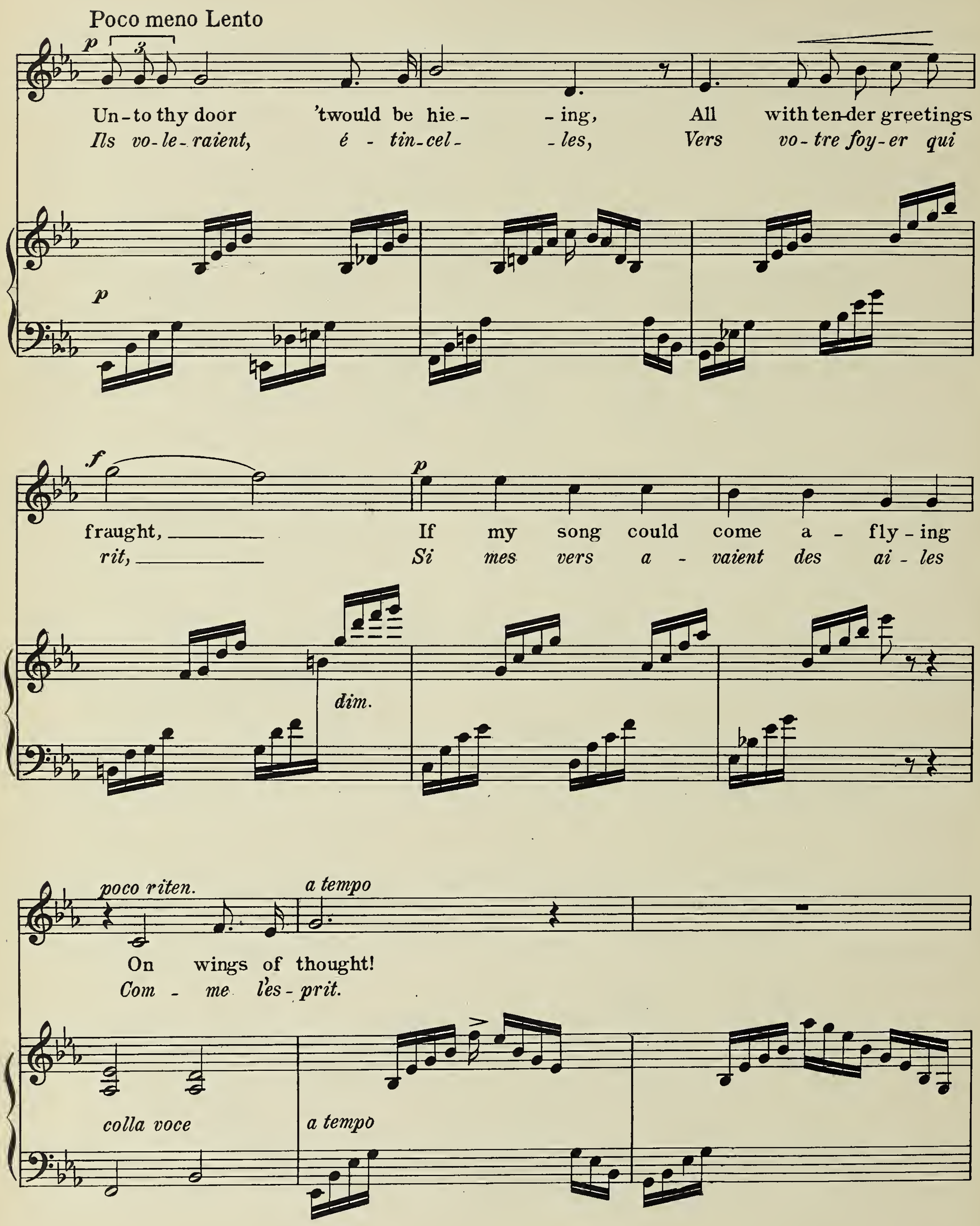
VICTOR HUGO
English Version by Alice Mattullath

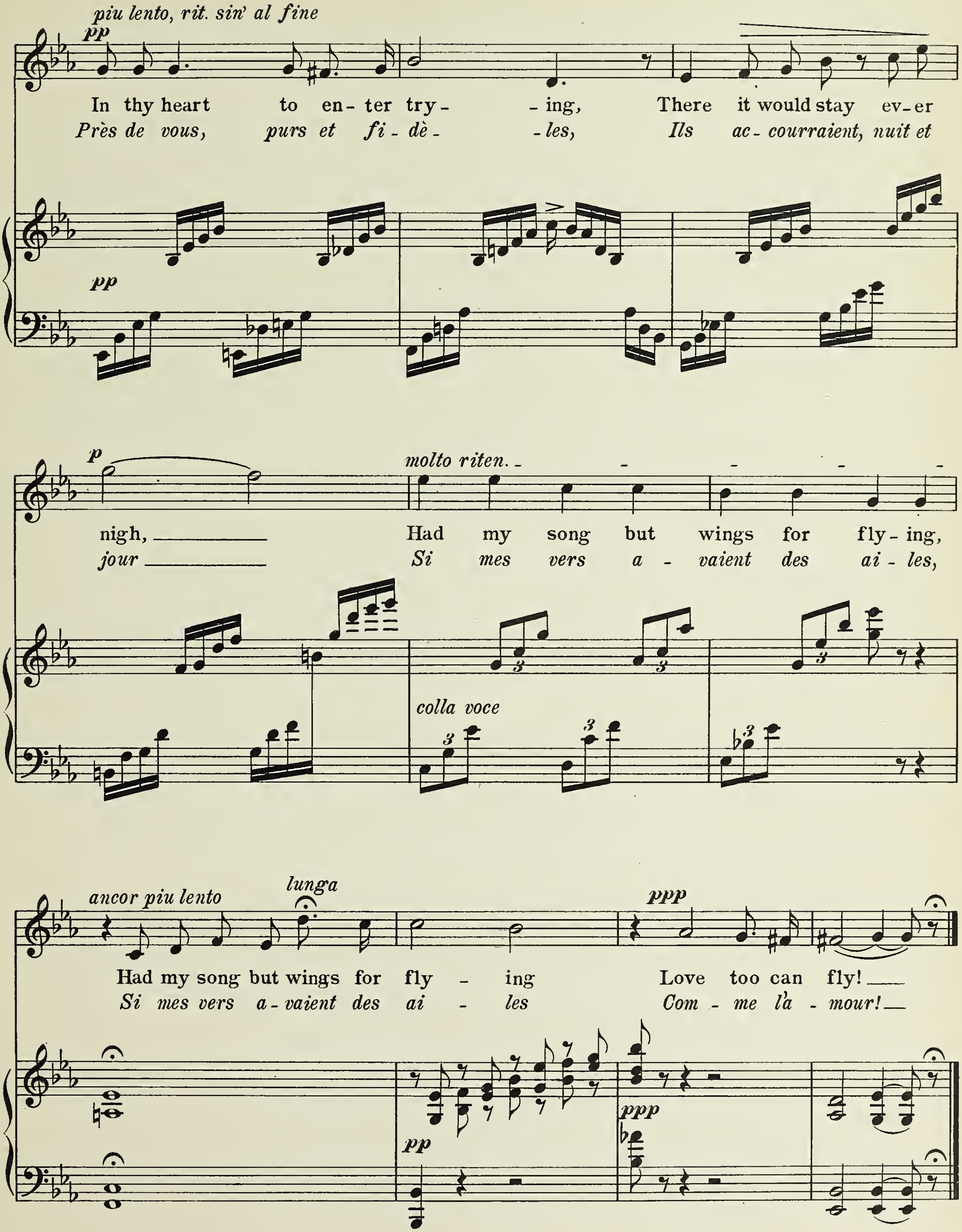
REYNALDO HAHN


Andante Moderato
dolcis e molto express.
VOICE
HARP
p
My song of love would be sigh- - ing,
Mes vers fuiraient, doux et frê- - les,
L.H.
Soft - ly in thy gar-den fair,
Vers vo-tre jar-din si beau,
mf
pp
If it had but
Si mes vers a-
wings for fly - ing, Like birds of air!
vaient des ai - les Com - - me l'oi-seau!
dim.

---

*) English text used by permission of Carl Fischer, Inc. New York.


Poco meno Lento
p
3
Un-to thy door 'twould be hie - - ing, All with ten-der greetings
Ils vo-le-raient, é - tin-cel - - les, Vers vo-tre foy-er qui
p
f
p
fraught, ______ If my song could come a - fly-ing
rit, ______ Si mes vers a - vaient des ai - les
dim.
poco riten.
a tempo
On wings of thought!
Com - me l'es - prit.
colla voce
a tempo


piu lento, rit. sin' al fine
pp
In thy heart to en- ter try- - ing, There it would stay ev- er
Près de vous, purs et fi - dè - - les, Ils ac - courraient, nuit et
pp
p
nigh,
jour
molto riten.
Had my song but wings for fly - ing,
Si mes vers a - vaient des ai - les,
colla voce
ancor piu lento
lunga
Had my song but wings for fly - ing
Si mes vers a - vaient des ai - les
ppp
Love too can fly!
Com - me l'a - mour!
pp
ppp

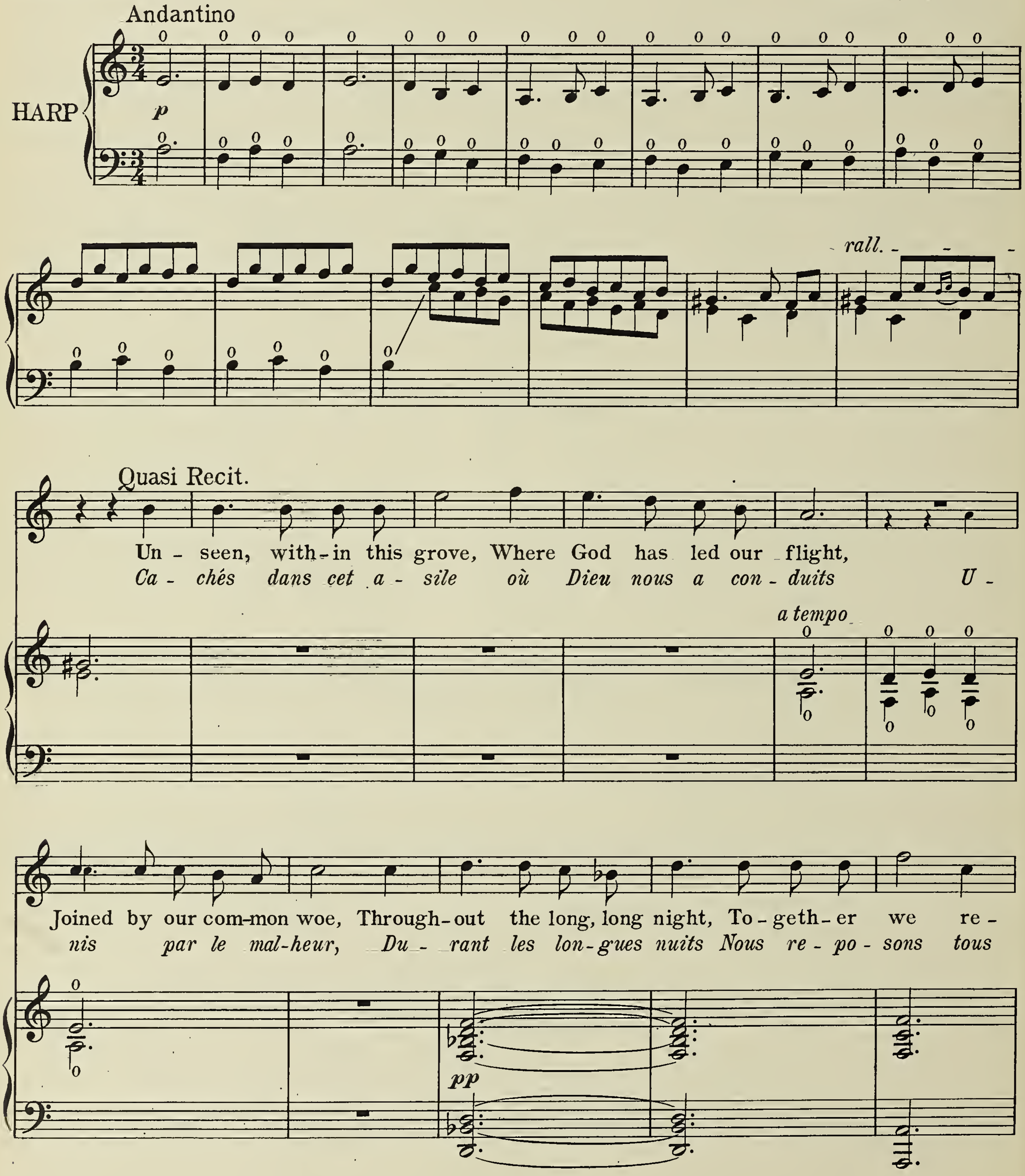
Lullaby *)

(Berceuse)

from "Jocelyn"

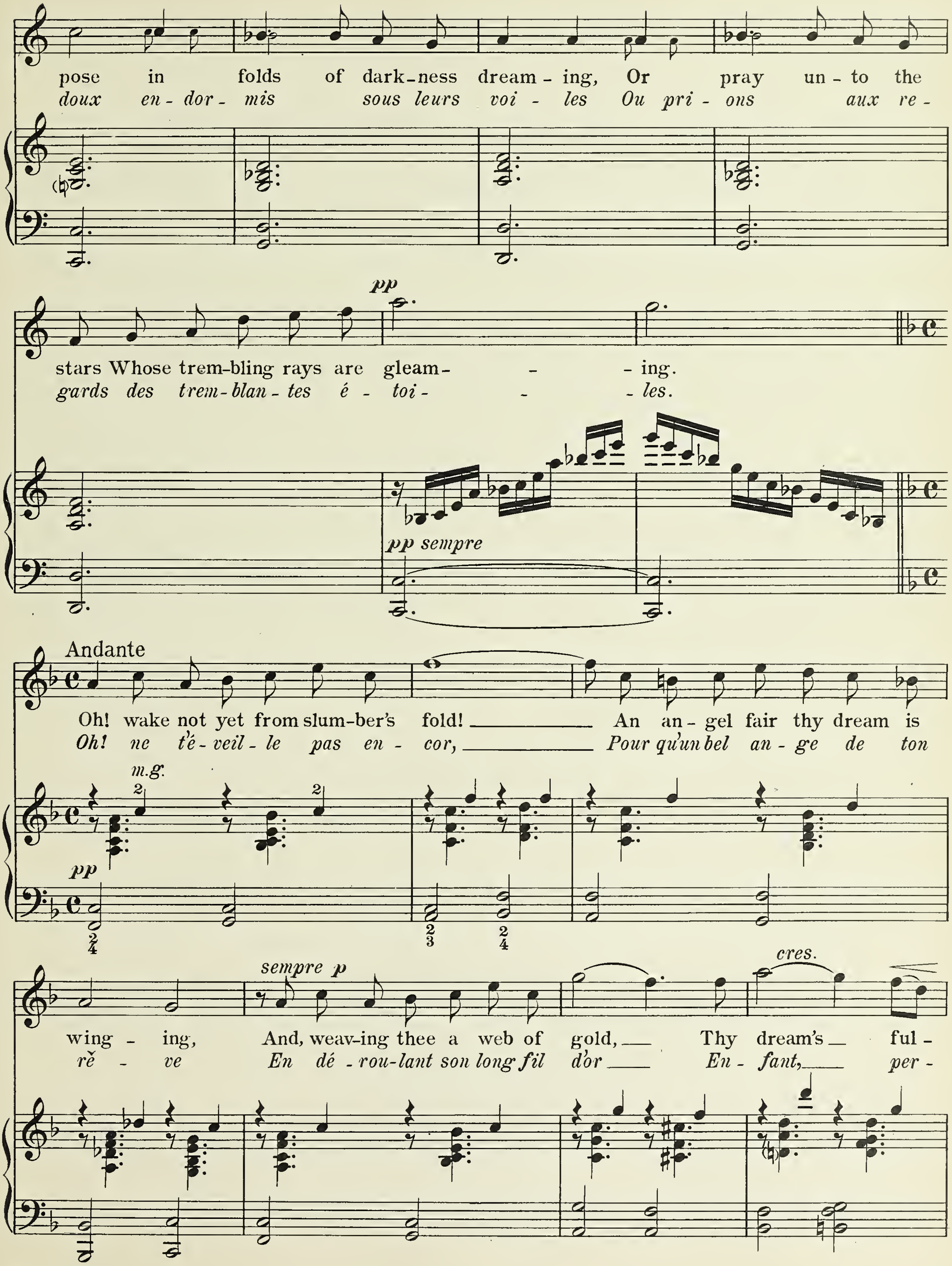
English words by
Margarete Münsterberg

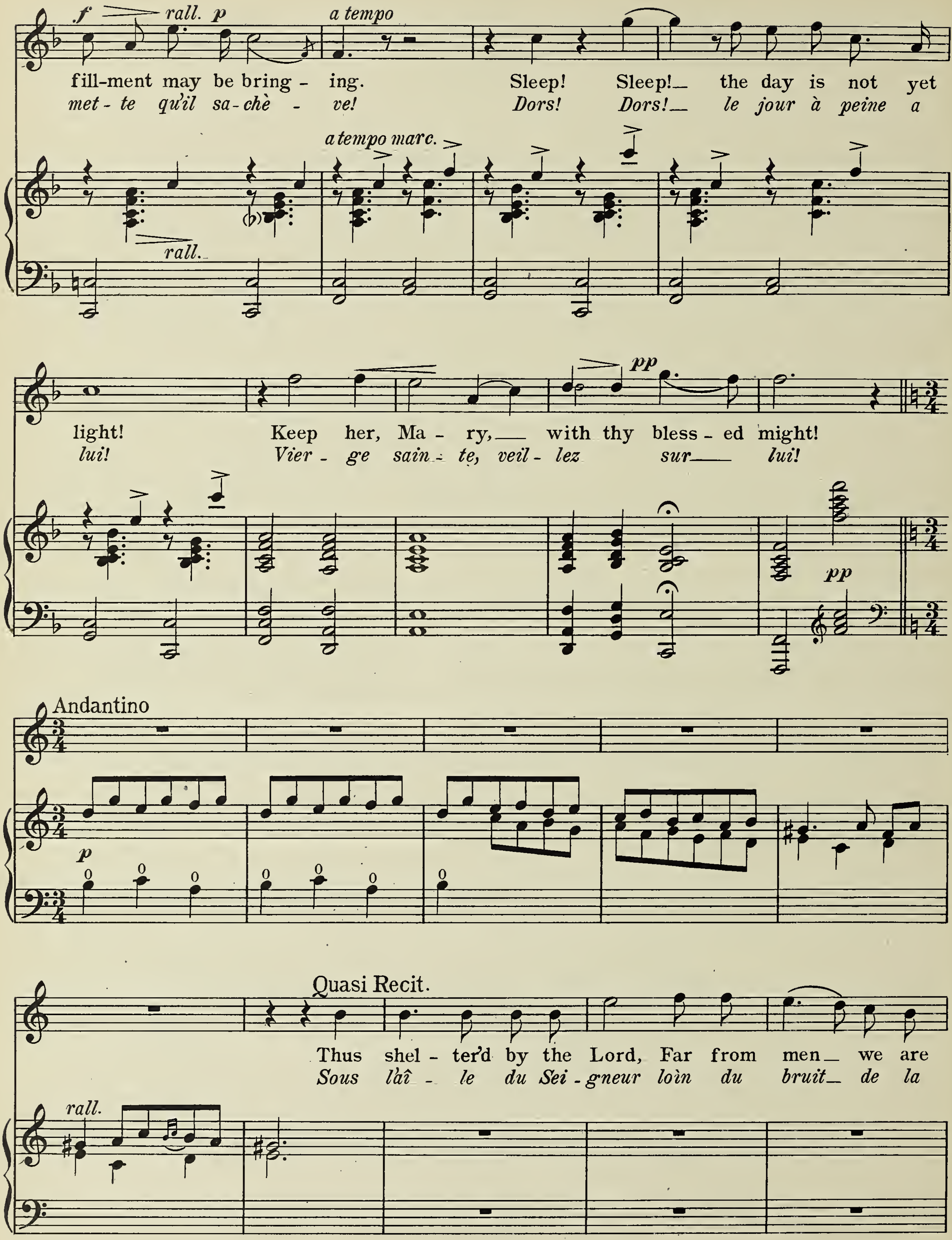
BENJAMIN GODARD

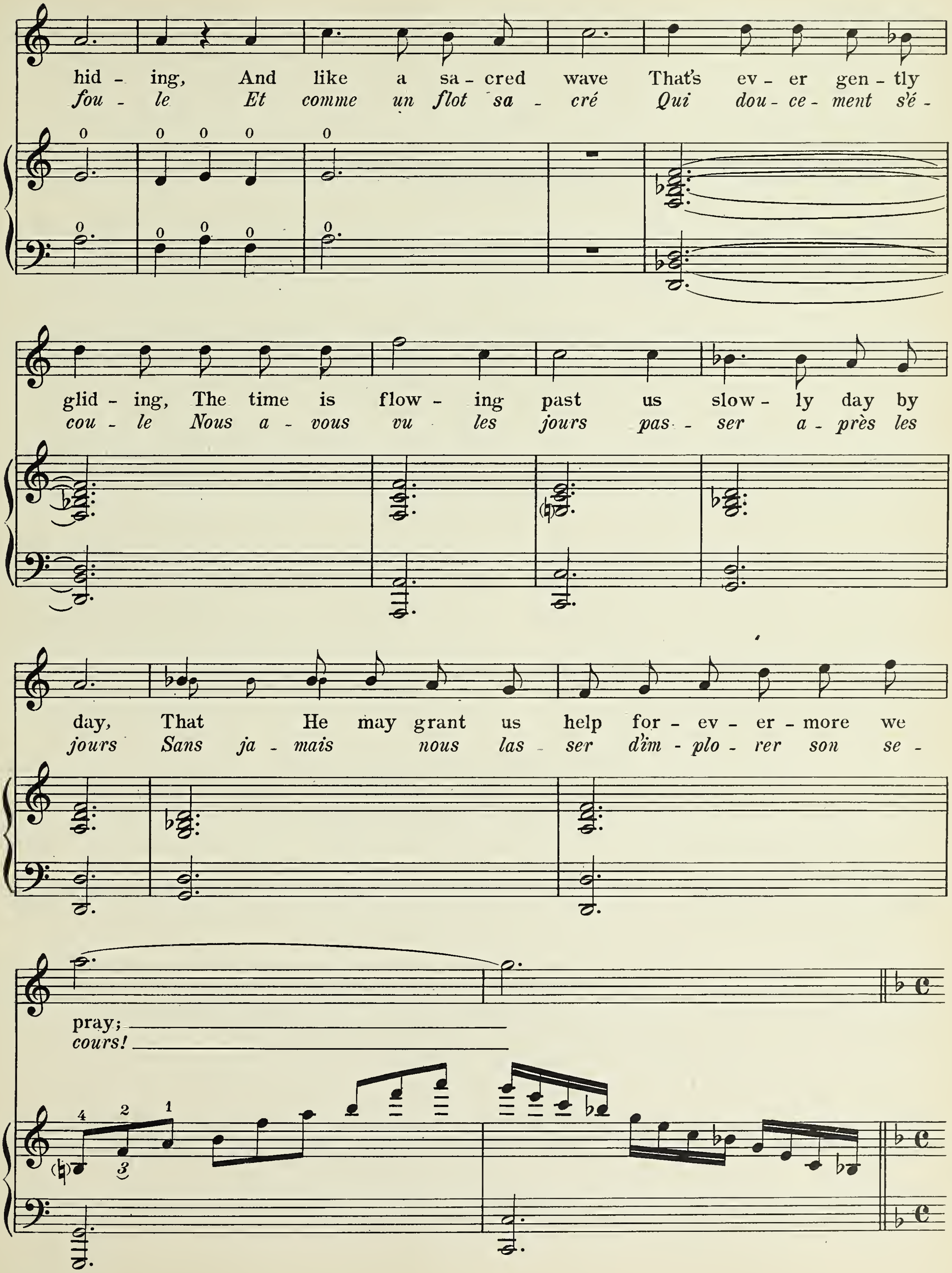

Andantino
HARP
p
rall.
Quasi Recit.
Un - seen, with - in this grove, Where God has led our flight,
Ca - chés dans cet a - sile où Dieu nous a con - duits U -
a tempo
Joined by our com-mon woe, Through - out the long, long night, To - geth - er we re -
nis par le mal-heur, Du - rant les lon - gues nuits Nous re - po - sons tous
pp

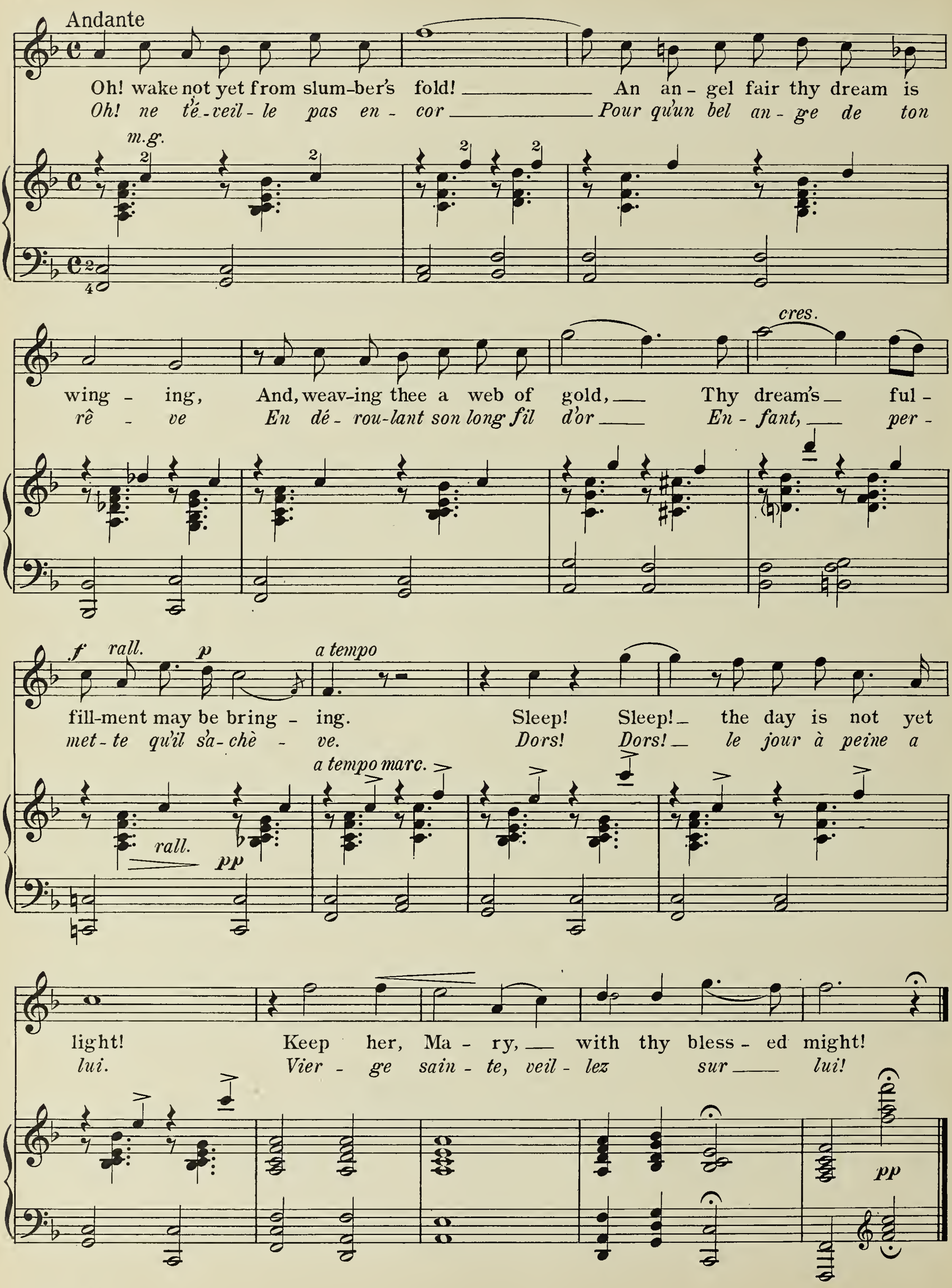
---

*) English text used by permission of Carl Fischer, Inc. New York.


pose in folds of dark-ness dream-ing, Or pray un-to the
doux en-dor-mis sous leurs voi-les Ou pri-ons aux re-
pp
stars Whose trem-bling rays are gleam- - - ing.
gards des trem-blan-tes é-toi- - - les.
pp sempre
Andante
Oh! wake not yet from slum-ber's fold! An an-gel fair thy dream is
Oh! ne t'é-veil-le pas en-cor, Pour qu'un bel an-ge de ton
m.g.
pp
wing-ing, And, weav-ing thee a web of gold, Thy dream's ful-
rě-ve En dé-rou-lant son long fil d'or En-fant, per-
sempre p
cres.


f
rall.
p
a tempo
fill-ment may be bring - ing.
met - te qu'il sa-chè - ve!
Sleep! Sleep!_ the day is not yet
Dors! Dors!_ le jour à peine a
a tempo marc.
rall.
light!
lui!
Keep her, Ma - ry,_ with thy bless - ed might!
Vier - ge sain - te, veil - lez sur_ lui!
pp
Andantino
p
Quasi Recit.
Thus shel - ter'd by the Lord, Far from men_ we are
Sous l'aî - le du Sei - gneur loin du bruit_ de la
rall.

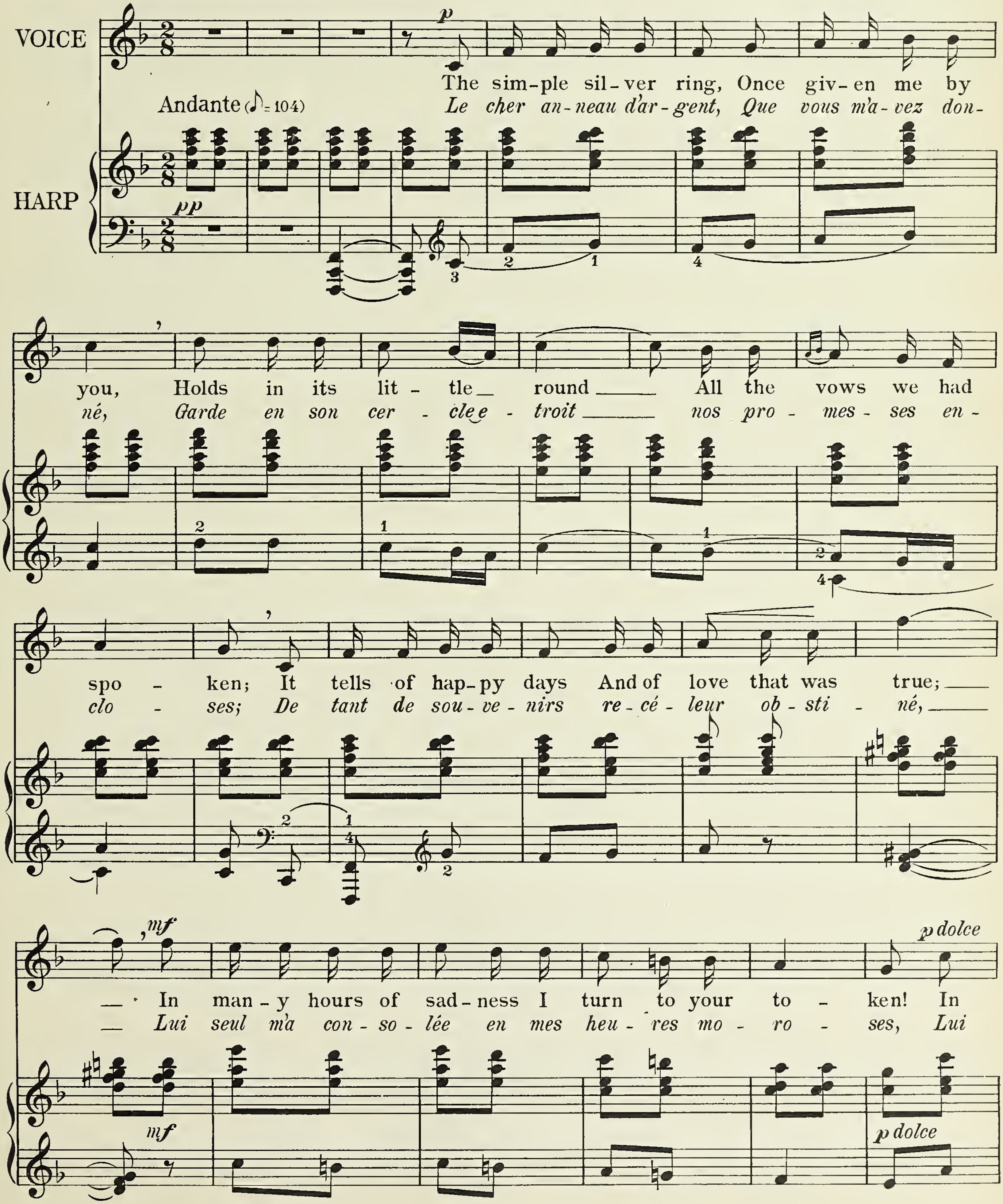

hid - ing, And like a sa - cred wave That's ev - er gen - tly
fou - le Et comme un flot sa - cré Qui dou - ce - ment s'é -
glid - ing, The time is flow - ing past us slow - ly day by
cou - le Nous a - vous vu les jours pas - ser a - près les
day, That He may grant us help for - ev - er - more we
jours Sans ja - mais nous las - ser d'im - plo - rer son se -
pray;
cours!
0
4
2
1
3


Andante
Oh! wake not yet from slum-ber's fold! An an-gel fair thy dream is
Oh! ne té-veil-le pas en-cor Pour qu'un bel an-ge de ton
m.g.
wing-ing, And, weav-ing thee a web of gold, Thy dream's ful-
rê-ve En dé-rou-lant son long fil d'or Enfant, per-
cres.
f rall. p a tempo
fill-ment may be bring-ing. Sleep! Sleep! the day is not yet
met-te qu'il s'a-chè-ve. Dors! Dors! le jour à peine a
a tempo marc.
rall. pp
light! Keep her, Ma-ry, with thy bless-ed might!
lui. Vier-ge sain-te, veil-lez sur lui!
pp

The Silver Ring*)
(L'anneau d'argent)

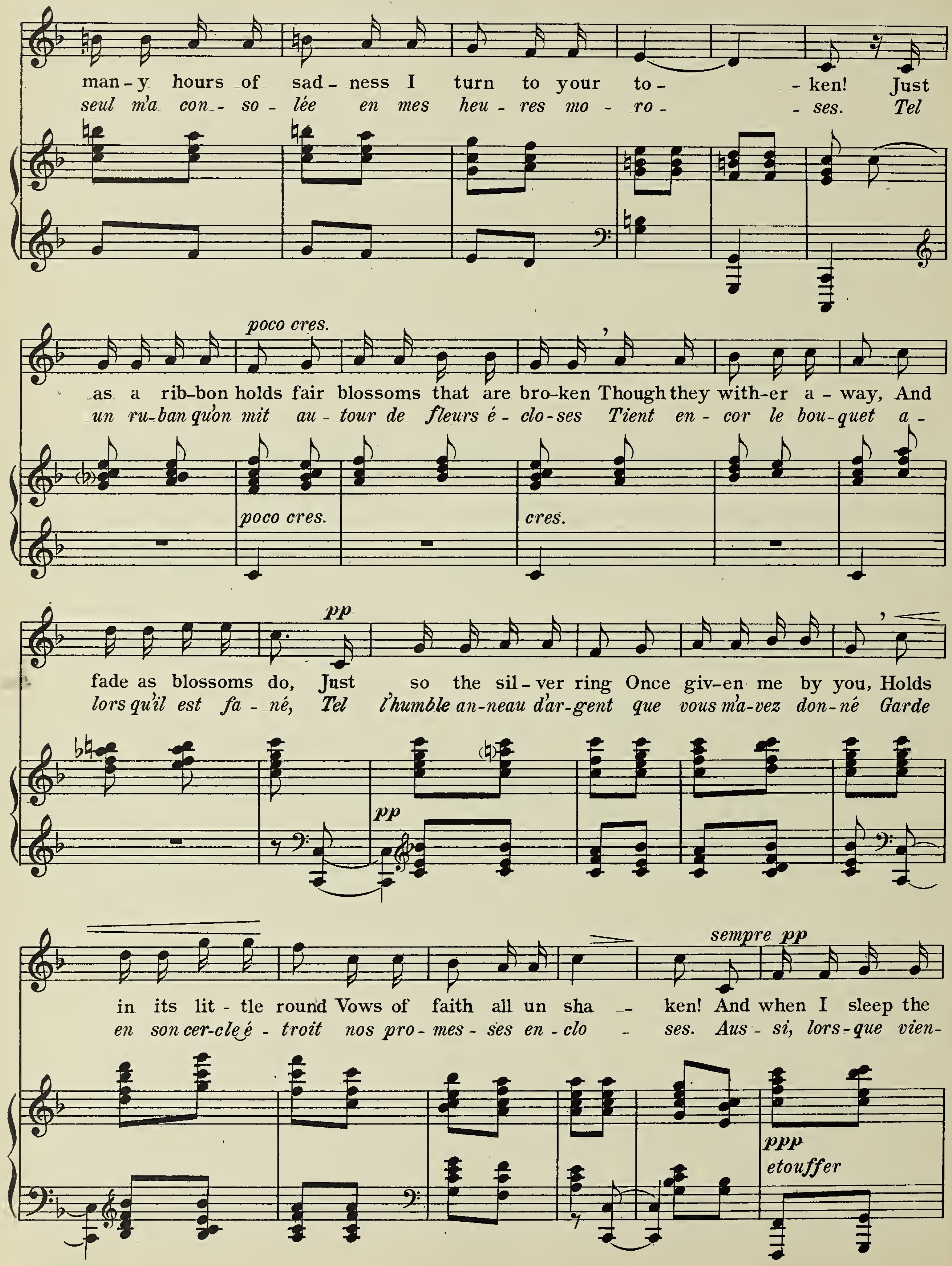
ROSEMONDE GÈRARD
English version by Alice Mattullath

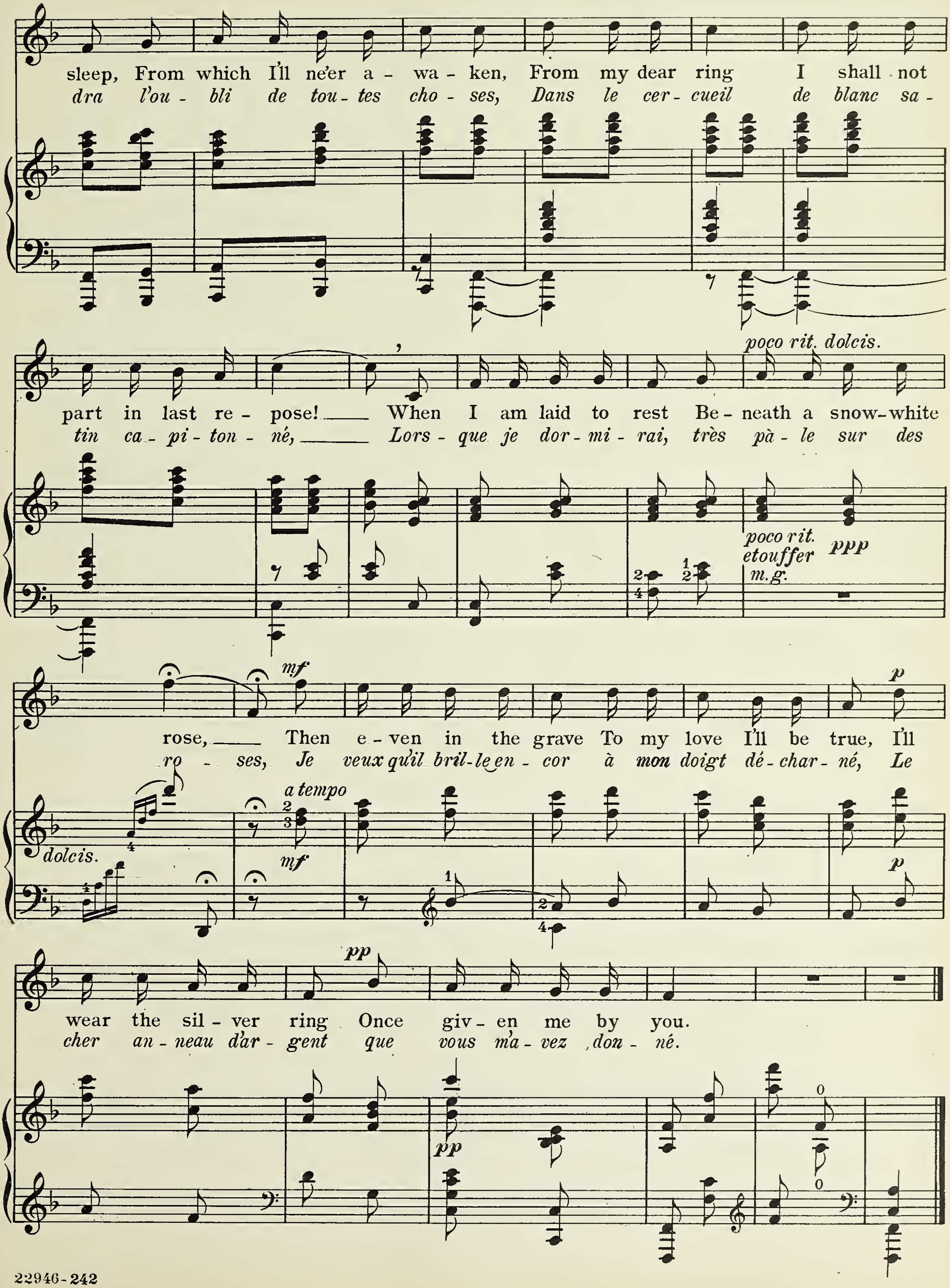
CÈCILE CHAMINADE


VOICE
HARP
Andante (♪=104)
p
pp
The simple silver ring, Once given me by
Le cher anneau d'argent, Que vous m'avez don-
you, Holds in its little round All the vows we had
né, Garde en son cercle étroit nos promesses en-
spoken; It tells of happy days And of love that was true;
closes; De tant de souvenirs receleur obstiné,
In many hours of sadness I turn to your token! In
Lui seul m'a consolée en mes heures moroses, Lui
mf
p dolce

---

*) English text used by permission of Carl Fischer, Inc. New York.


many hours of sadness I turn to your to- -ken! Just
seul m'a con- so- lée en mes heu- res mo- ro- -ses. Tel
poco cres.
as a rib-bon holds fair blossoms that are bro-ken Though they with-er a-way, And
un ru-ban qu'on mit au- tour de fleurs é- clo-ses Tient en- cor le bou-quet a-
poco cres.
cres.
pp
fade as blossoms do, Just so the sil-ver ring Once giv-en me by you, Holds
lors qu'il est fa- né, Tel l'humble an-neau d'ar-gent que vous m'a-vez don-né Garde
pp
in its lit-tle round Vows of faith all un sha- ken! And when I sleep the
en son cer-cle é- troit nos pro- mes- ses en- clo- ses. Aus- si, lors-que vien-
sempre pp
ppp
etouffer

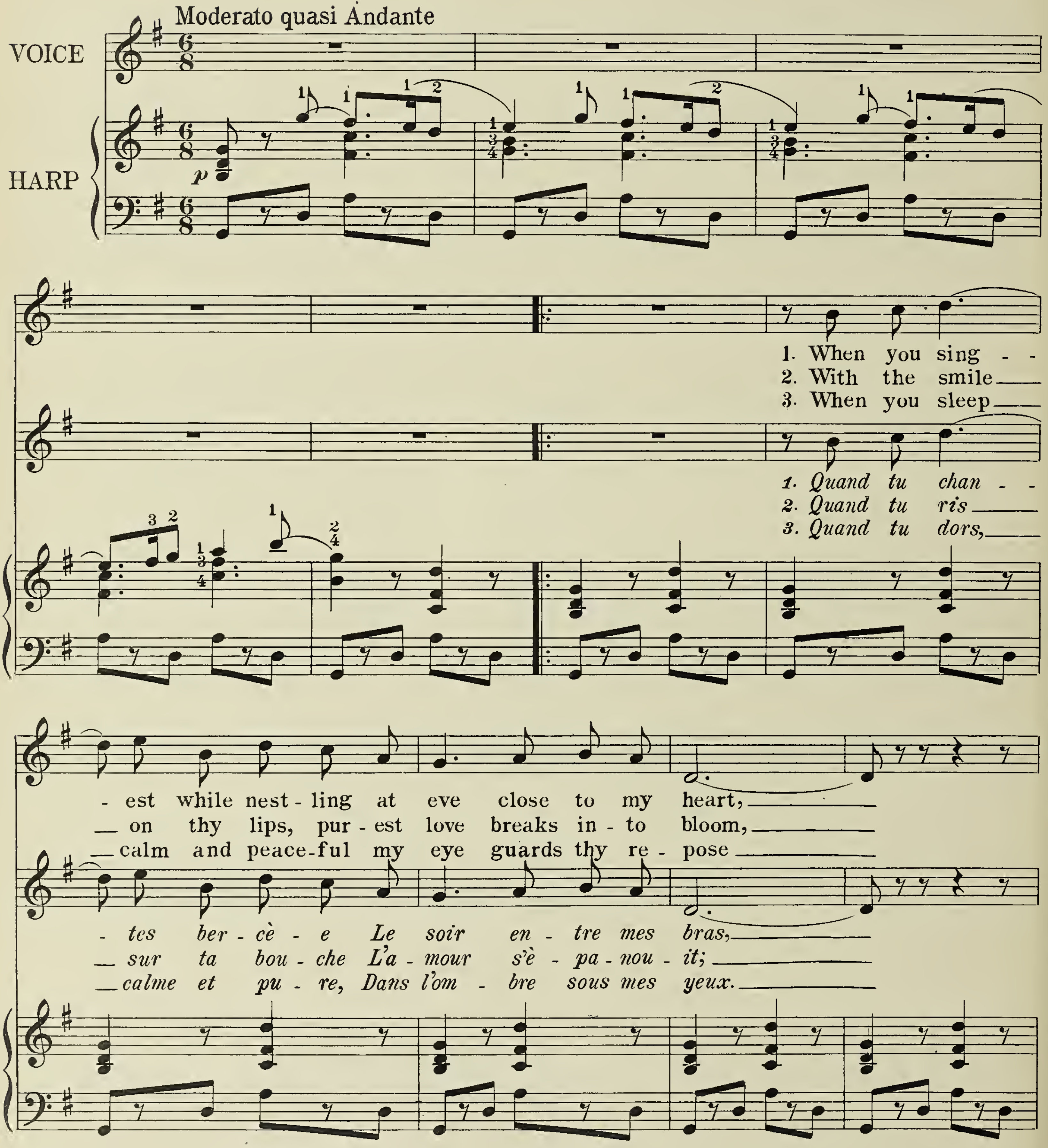

sleep, From which I'll ne'er a - wa - ken, From my dear ring I shall not
dra l'ou - bli de tou - tes cho - ses, Dans le cer - cueil de blanc sa -
poco rit. dolcis.
part in last re - pose! When I am laid to rest Be - neath a snow-white
tin ca - pi - ton - né, Lorsque je dor - mi - rai, très pâ - le sur des
poco rit.
etouffer
ppp
m.g.
mf
rose, Then e - ven in the grave To my love I'll be true, I'll
ro - ses, Je veux qu'il bril - le en - cor à mon doigt dé - char - né, Le
a tempo
dolcis.
p
pp
wear the sil - ver ring Once giv - en me by you.
cher an - neau d'ar - gent que vous m'a - vez don - né.

Sing, Smile, Slumber! [*]

(Au printemps.)

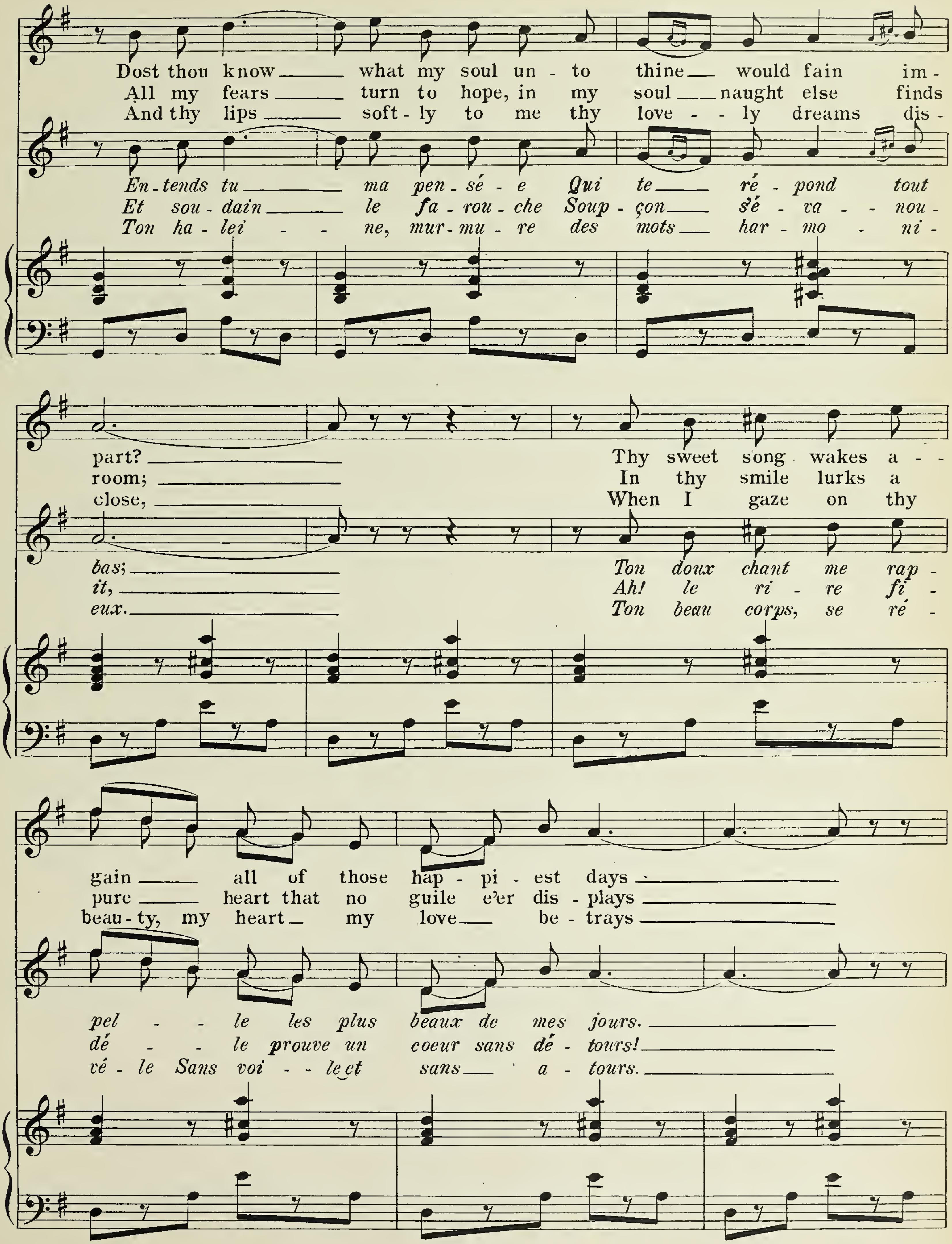
Serenade.

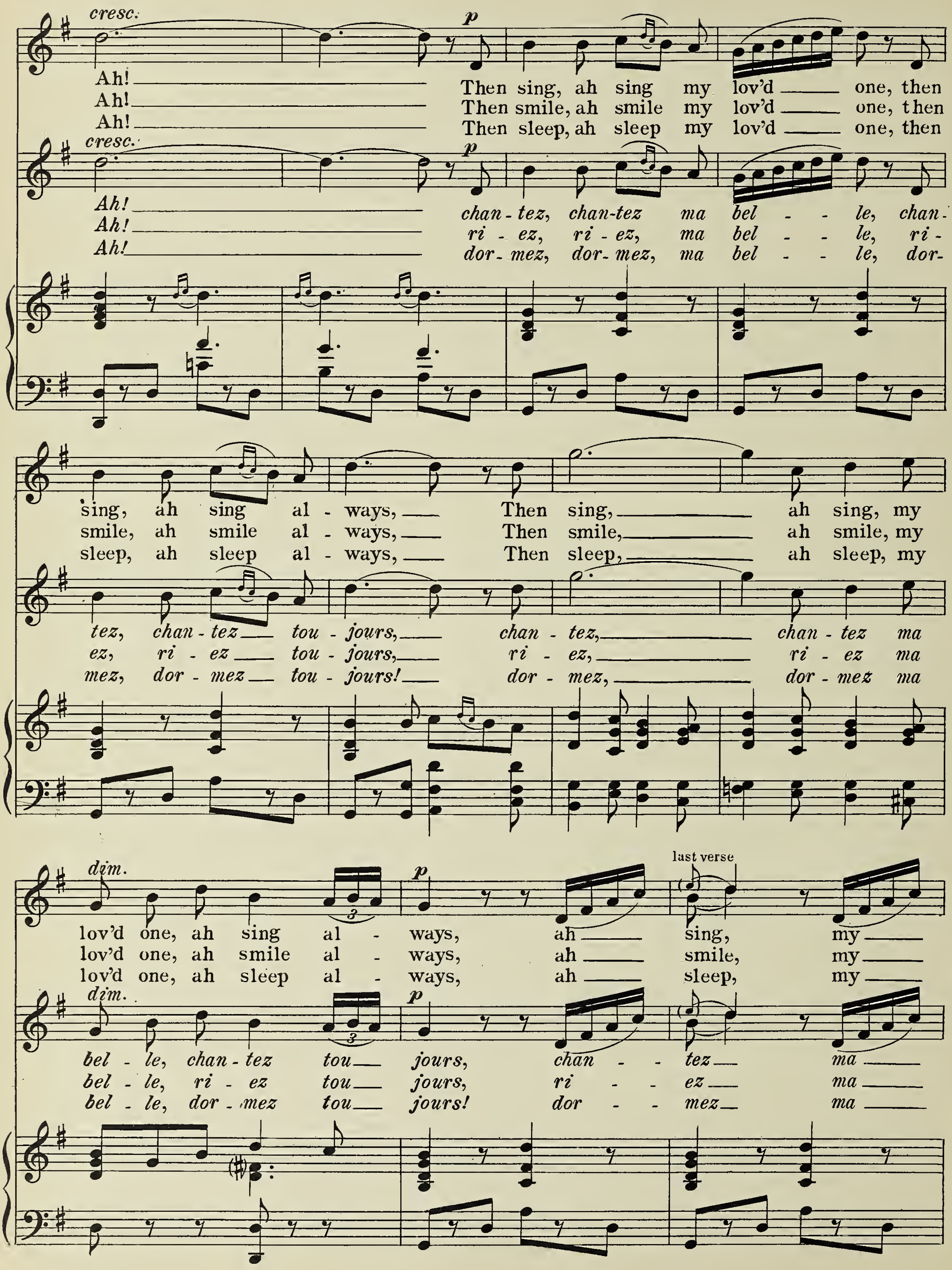
CHARLES GOUNOD.

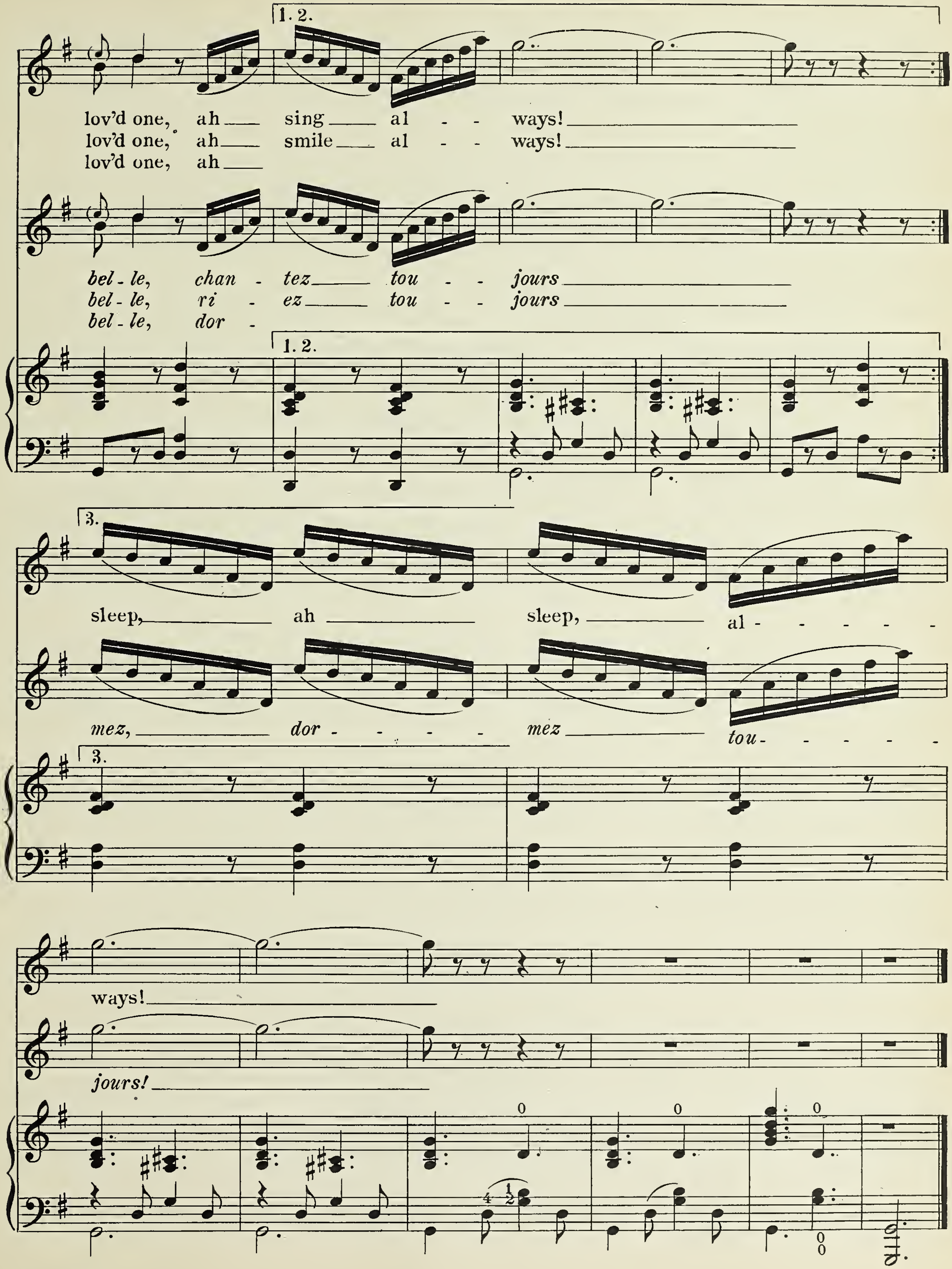

Moderato quasi Andante
VOICE
HARP
p
1. When you sing - - est while nest - ling at eve close to my heart,
2. With the smile on thy lips, pur - est love breaks in - to bloom,
3. When you sleep calm and peace-ful my eye guards thy re - pose
1. Quand tu chan - - tes ber - cè - e Le soir en - tre mes bras,
2. Quand tu ris sur ta bou - che L'a - mour s'è - pa - nou - it;
3. Quand tu dors, calme et pu - re, Dans l'om - bre sous mes yeux.

---

[*] English text used by permission of Carl Fischer, Inc. New York.


Dost thou know what my soul unto thine would fain impart?
All my fears turn to hope, in my soul naught else finds room;
And thy lips softly to me thy lovely dreams disclose,
Entends tu ma pensée Qui te répond tout bas;
Et soudain le farouche Soupçon s'évanouit,
Ton haleine, murmure des mots harmonieux.
Thy sweet song wakes again all of those happiest days
In thy smile lurks a pure heart that no guile e'er displays
When I gaze on thy beauty, my heart my love betrays
Ton doux chant me rappelle les plus beaux de mes jours.
Ah! le rire fidèle prouve un coeur sans détours!
Ton beau corps, se révèle Sans voile et sans atours.


cresc.
p
Ah! Then sing, ah sing my lov'd one, then
Ah! Then smile, ah smile my lov'd one, then
Ah! Then sleep, ah sleep my lov'd one, then
cresc.
p
Ah! chan-tez, chan-tez ma bel - - le, chan-
Ah! ri - ez, ri - ez, ma bel - - le, ri-
Ah! dor-mez, dor-mez, ma bel - - le, dor-
sing, ah sing al - ways, Then sing, ah sing, my
smile, ah smile al - ways, Then smile, ah smile, my
sleep, ah sleep al - ways, Then sleep, ah sleep, my
tez, chan - tez tou - jours, chan - tez, chan - tez ma
ez, ri - ez tou - jours, ri - ez, ri - ez ma
mez, dor - mez tou - jours! dor - mez, dor - mez ma
dim.
p
last verse
lov'd one, ah sing al - ways, ah sing, my
lov'd one, ah smile al - ways, ah smile, my
lov'd one, ah sleep al - ways, ah sleep, my
dim.
p
bel - le, chan - tez tou jours, chan - - tez ma
bel - le, ri - ez tou jours, ri - - ez ma
bel - le, dor - mez tou jours! dor - - mez ma
3

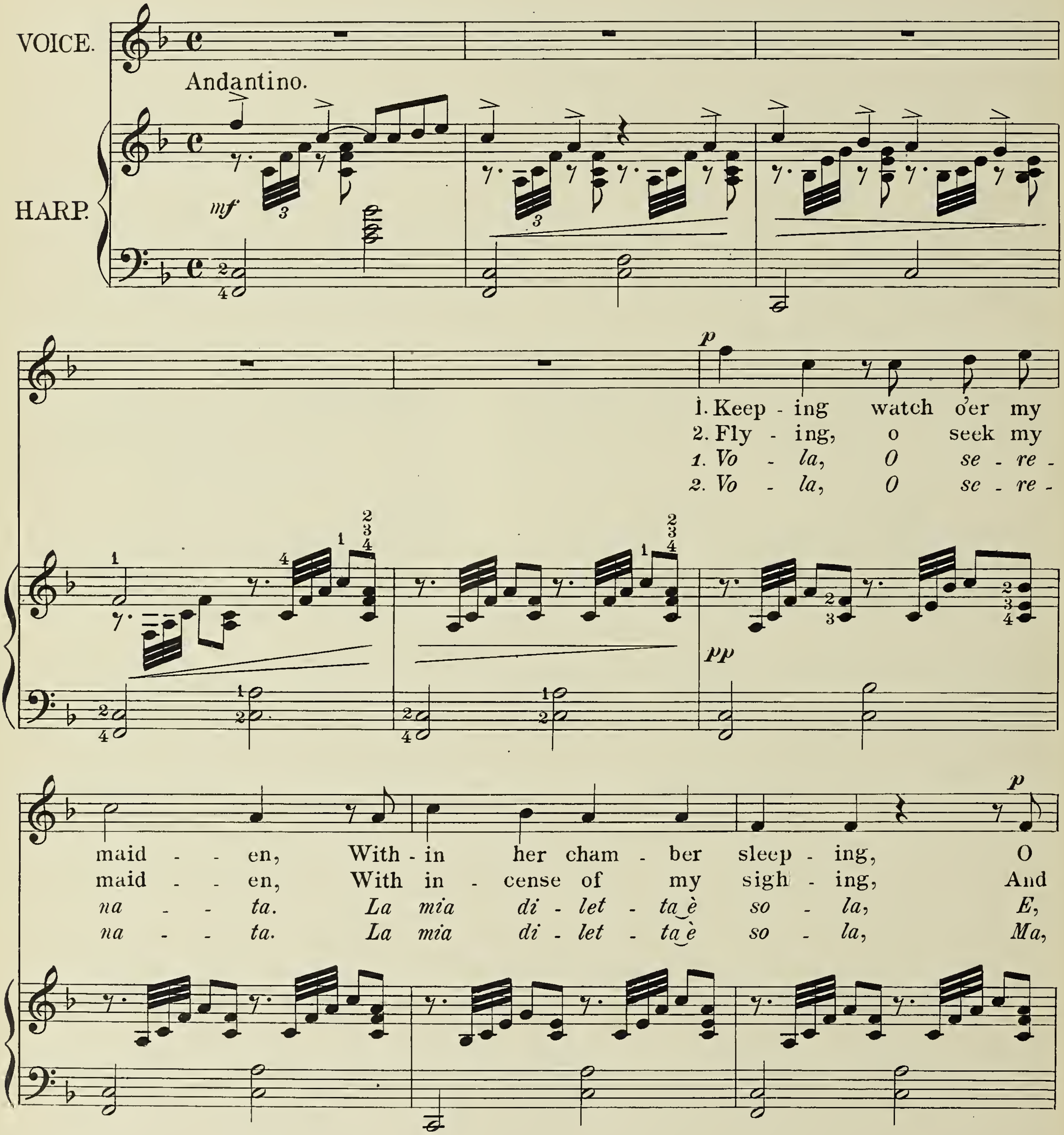

1. 2.
lov'd one, ah sing al - - ways!
lov'd one, ah smile al - - ways!
lov'd one, ah
bel - le, chan - tez tou - - jours
bel - le, ri - ez tou - - jours
bel - le, dor -
1. 2.
3.
sleep, ah sleep, al - - - - -
mez, dor - - - - - mez tou - - - - -
3.
ways!
jours!

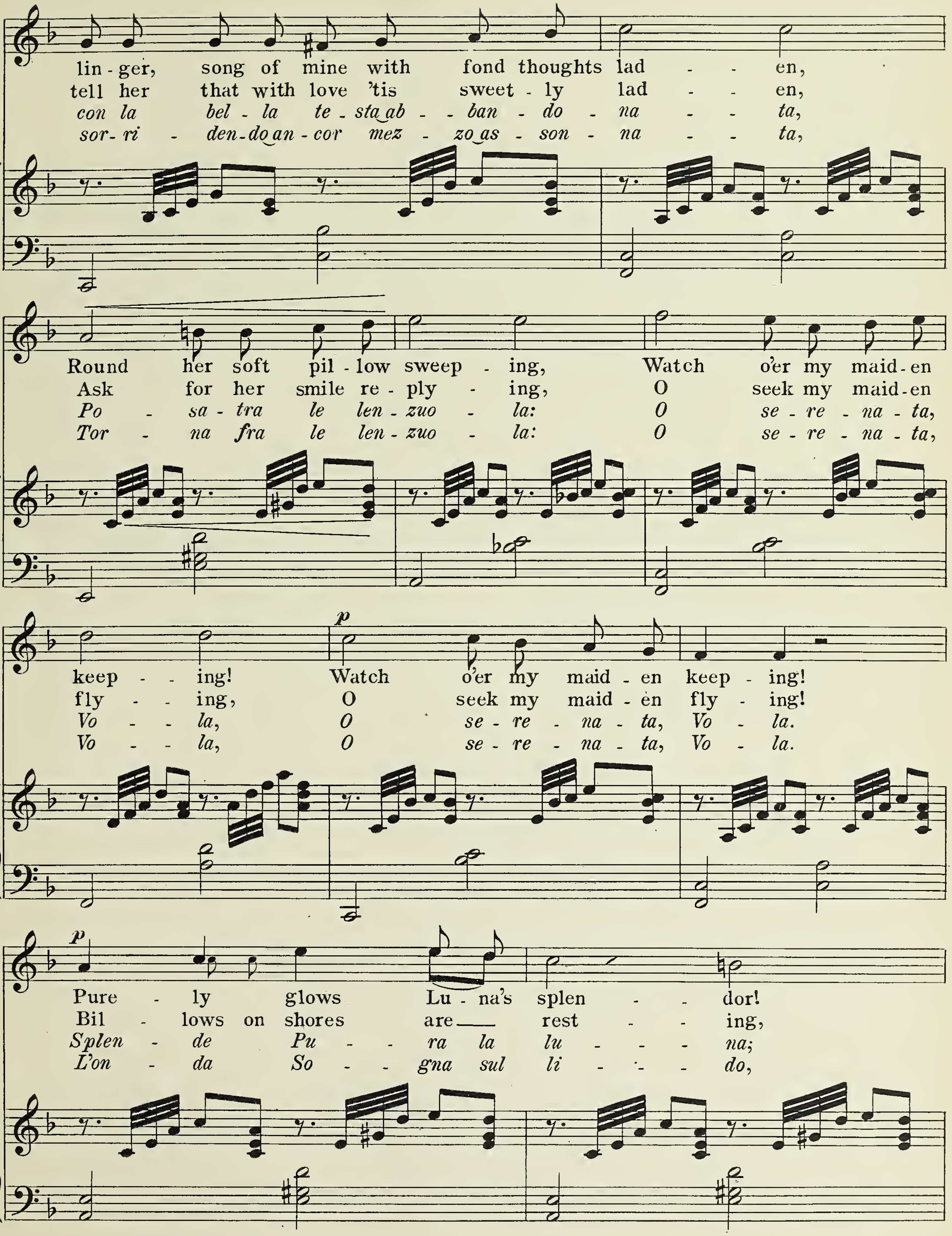
Serenade.

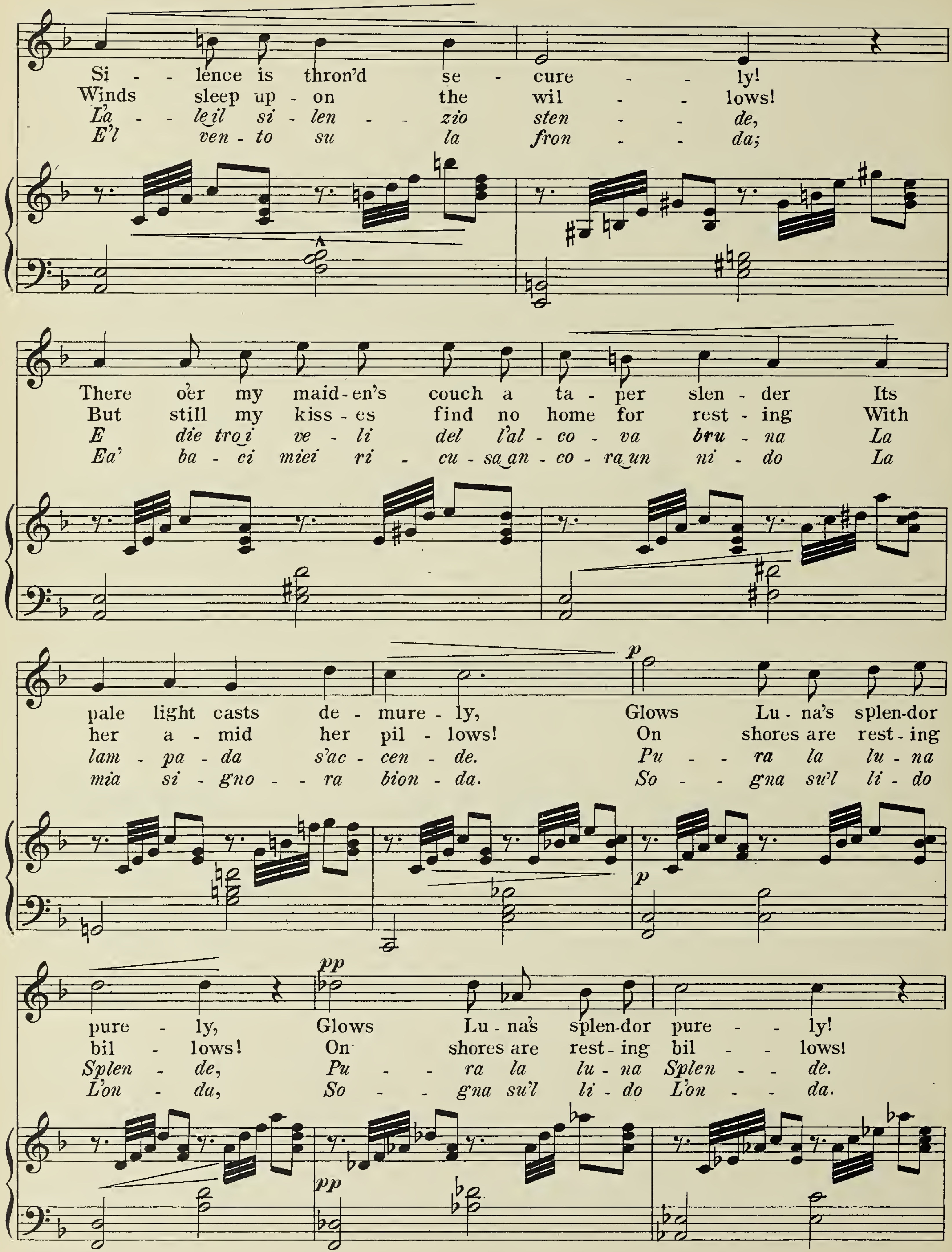
La Serenata.

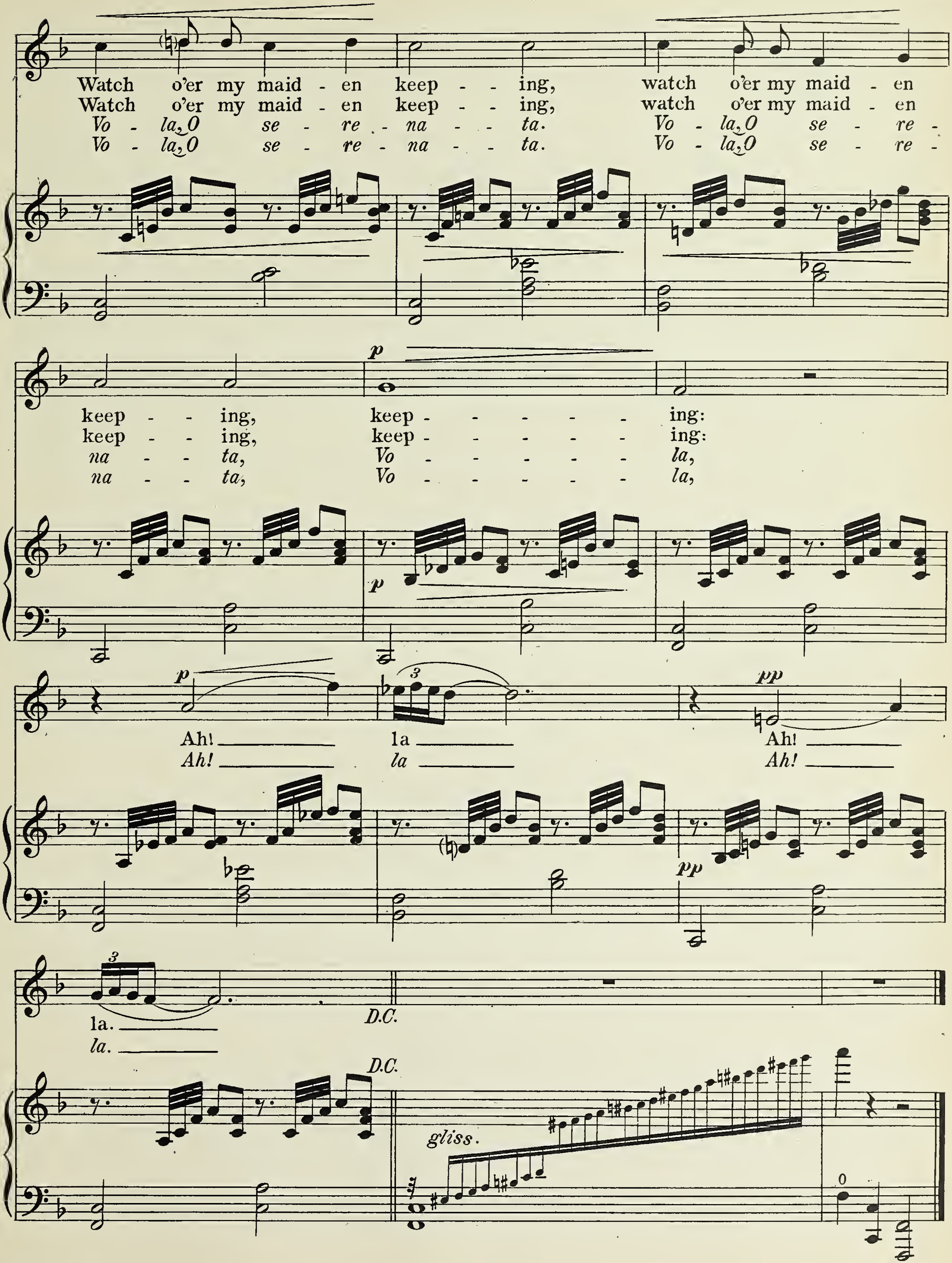
G. A. CESAREO.
English version by Nathan Haskell Dole.

F. PAOLO TOSTI.


VOICE.
HARP.
Andantino.
mf
p
pp
1. Keep - ing watch o'er my maid - - en, With - in her cham - ber sleep - ing, O
2. Fly - ing, o seek my maid - - en, With in - cense of my sigh - ing, And
1. Vo - la, O se - re - na - - ta. La mia di - let - ta è so - la, E,
2. Vo - la, O se - re - na - - ta. La mia di - let - ta è so - la, Ma,

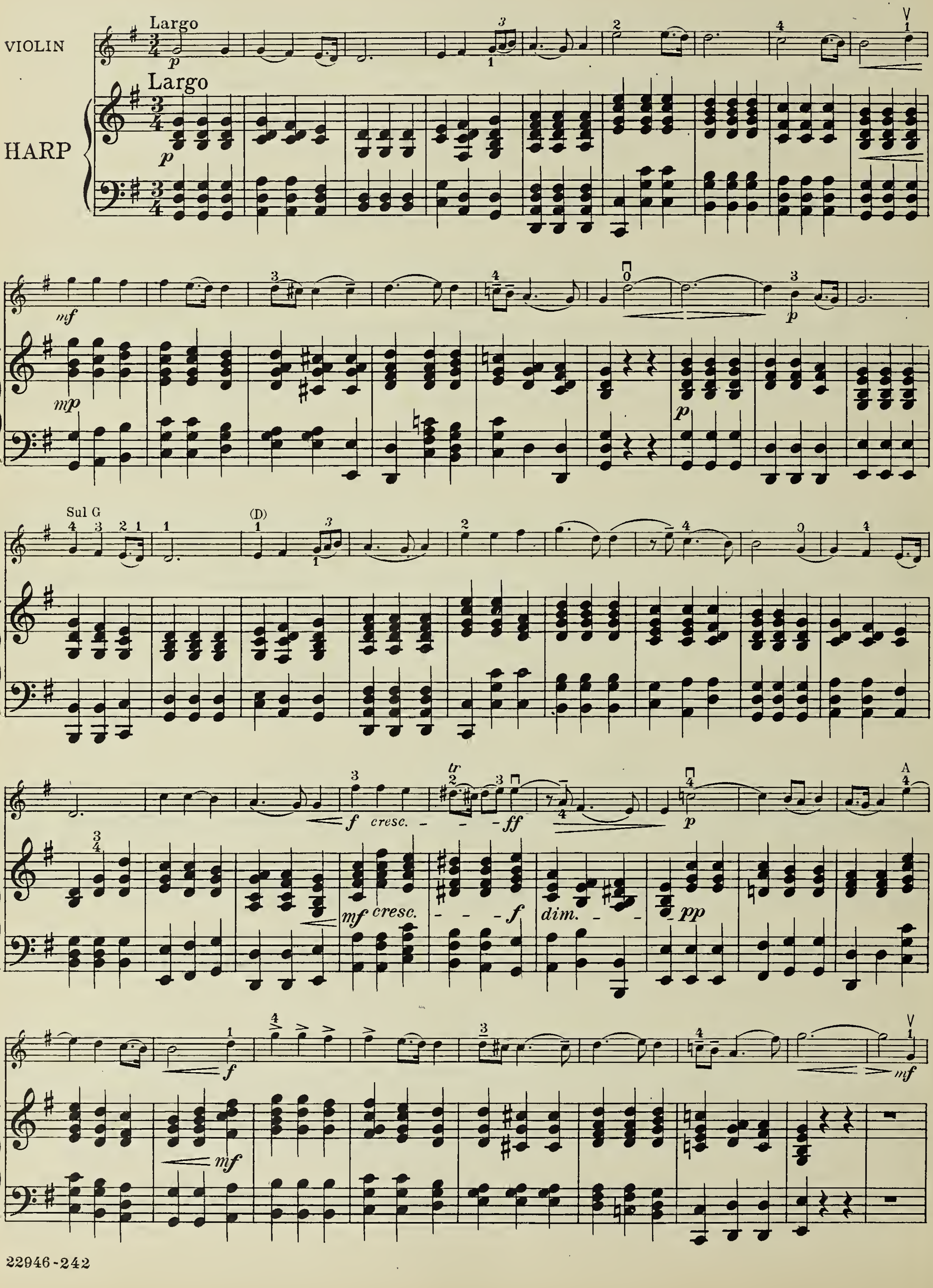

lin - ger, song of mine with fond thoughts lad - - en,
tell her that with love 'tis sweet - ly lad - - en,
con la bel - la te - sta ab - - ban - do - na - - ta,
sor - ri - den - do an - cor mez - zo as - son - na - - ta,
Round her soft pil - low sweep - ing, Watch o'er my maid - en
Ask for her smile re - ply - ing, O seek my maid - en
Po - sa - tra le len - zuo - la: O se - re - na - ta,
Tor - na fra le len - zuo - la: O se - re - na - ta,
keep - - ing! Watch o'er my maid - en keep - ing!
fly - - ing, O seek my maid - en fly - ing!
Vo - - la, O se - re - na - ta, Vo - la.
Vo - - la, O se - re - na - ta, Vo - la.
p
p
Pure - ly glows Lu - na's splen - - dor!
Bil - lows on shores are rest - - ing,
Splen - de Pu - - ra la lu - - - na;
L'on - da So - - gna sul li - - - do,

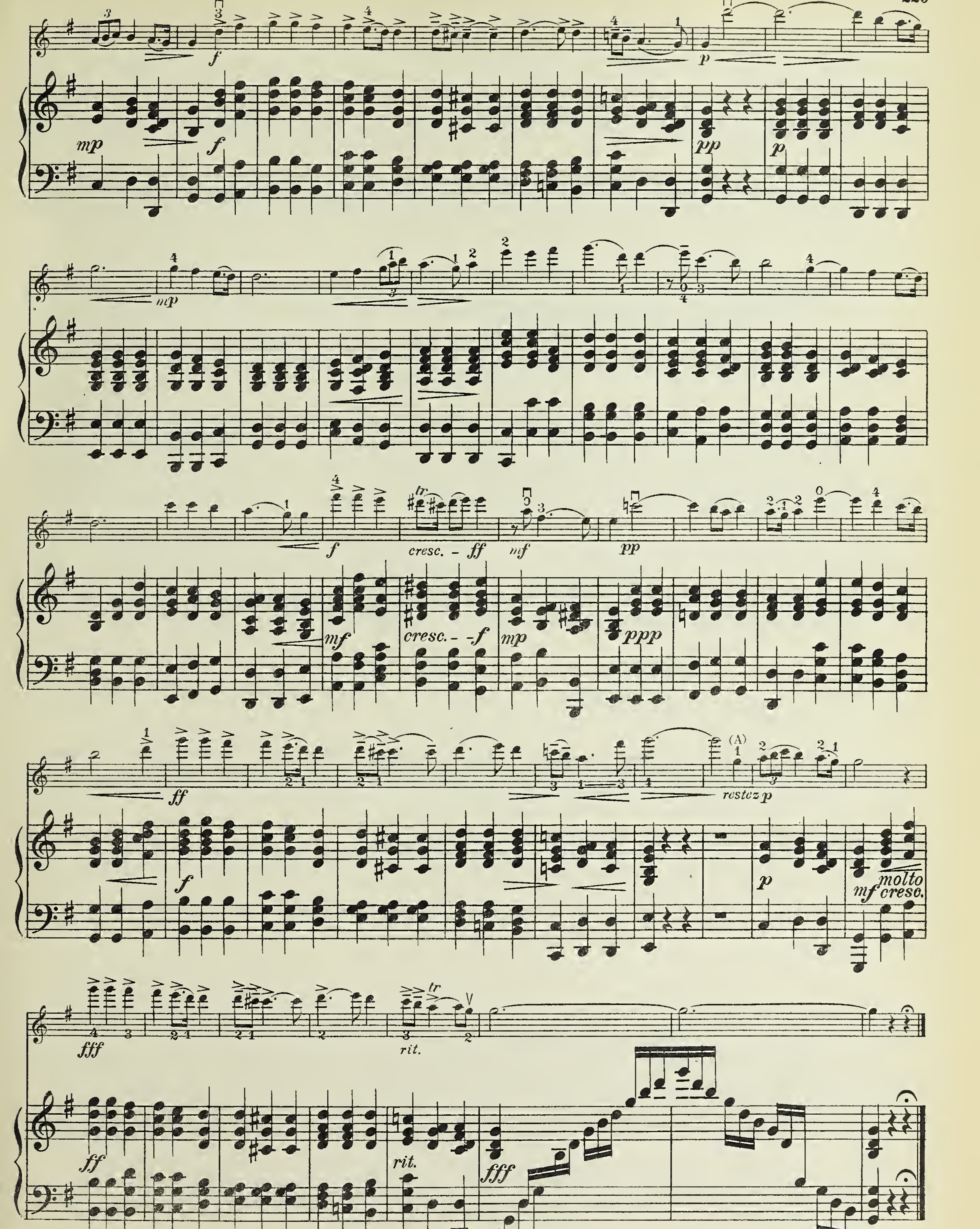

Si - - lence is thron'd se - cure - - ly!
Winds sleep up - on the wil - - lows!
La - - le il si - len - - zio sten - - de,
E'l ven - to su la fron - - da;
There o'er my maid - en's couch a ta - per slen - der Its
But still my kiss - es find no home for rest - ing With
E die tro i ve - li del l'al - co - va bru - na La
Ea' ba - ci miei ri - cu - sa an - co - ra un ni - do La
pale light casts de - mure - ly, Glows Lu - na's splen - dor
her a - mid her pil - lows! On shores are rest - ing
lam - pa - da s'ac - cen - de. Pu - - ra la lu - na
mia si - gno - - ra bion - da. So - - gna sul li - do
p
pure - ly, Glows Lu - na's splen - dor pure - - ly!
bil - lows! On shores are rest - ing bil - - lows!
Splen - de, Pu - - ra la lu - na Splen - - de.
L'on - da, So - - gna sul li - do L'on - - da.
pp


Watch o'er my maid - en keep - - ing, watch o'er my maid - en
Watch o'er my maid - en keep - - ing, watch o'er my maid - en
Vo - la, O se - re - na - - ta. Vo - la, O se - re -
Vo - la, O se - re - na - - ta. Vo - la, O se - re -
p
keep - - ing, keep - - - - - - ing:
keep - - ing, keep - - - - - - ing:
na - - ta, Vo - - - - - - la,
na - - ta, Vo - - - - - - la,
p
p
3
pp
Ah! la Ah!
Ah! la Ah!
pp
3
la.
la.
D.C.
D.C.
gliss.
0

Largo

GEORGE F. HÄNDEL



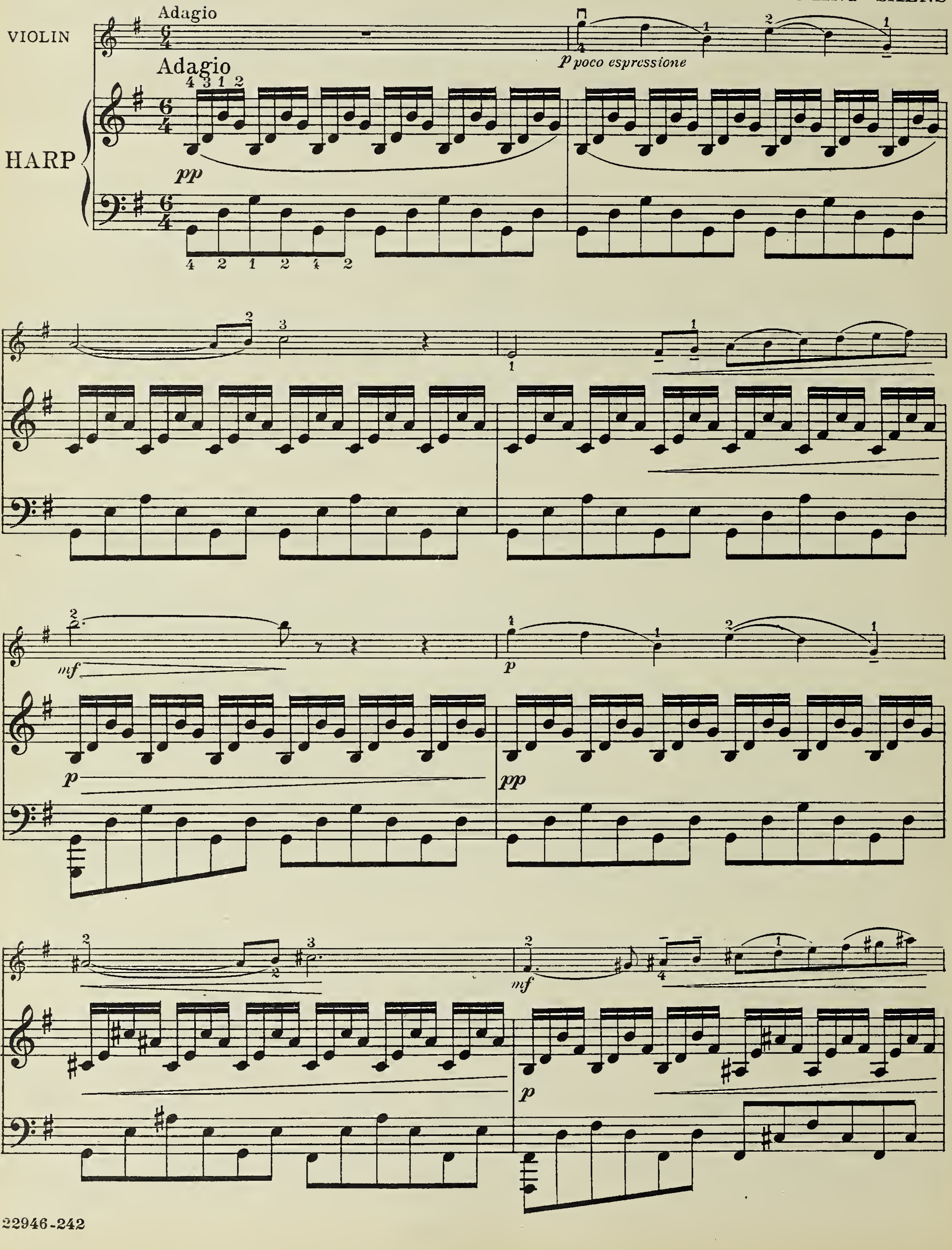

mp
f
p
pp
mp
cresc. - ff
cresc. - f
mf
ppp
ff
restez p
(A)
molto cresc.
fff
rit.
tr

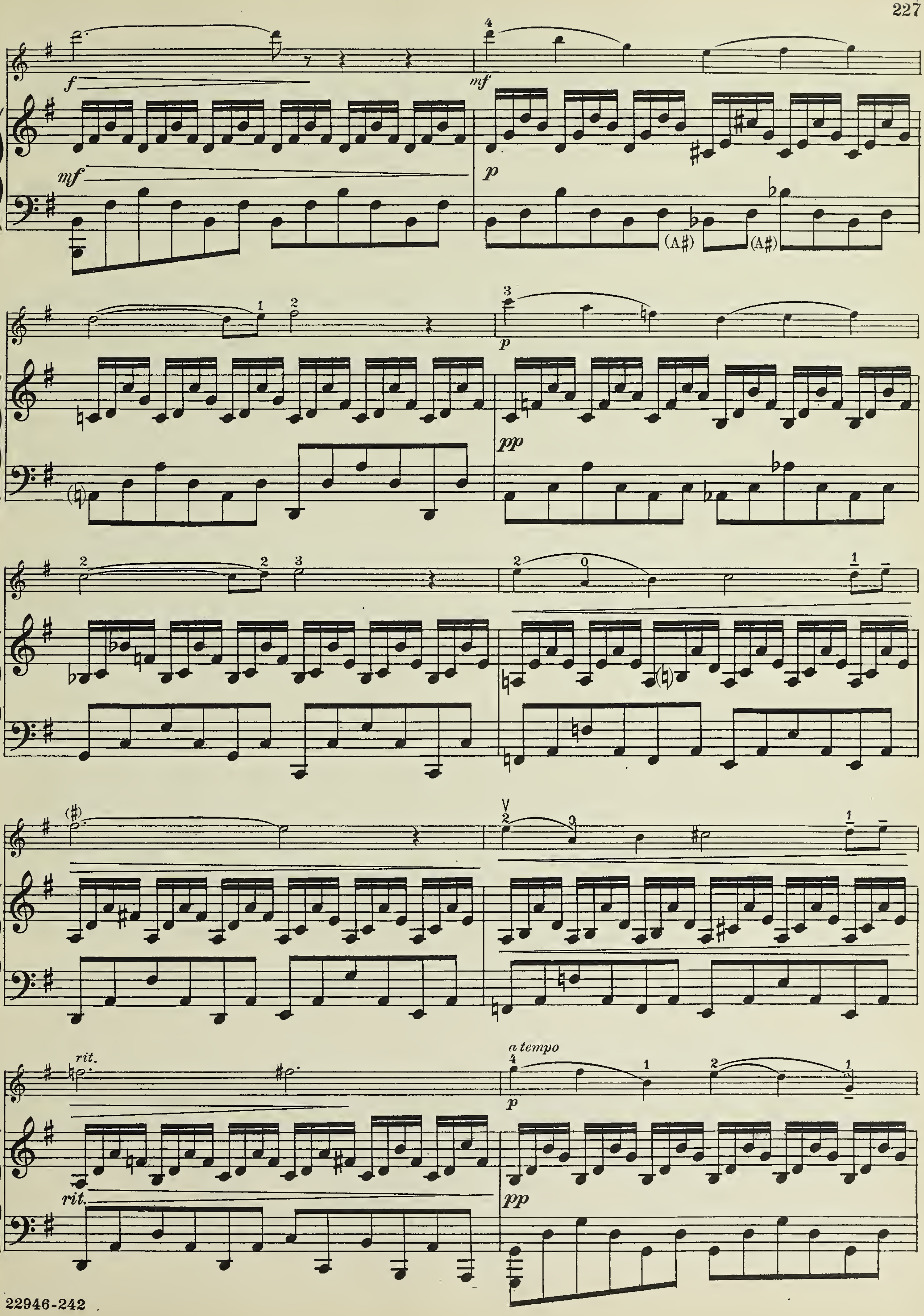
The Swan

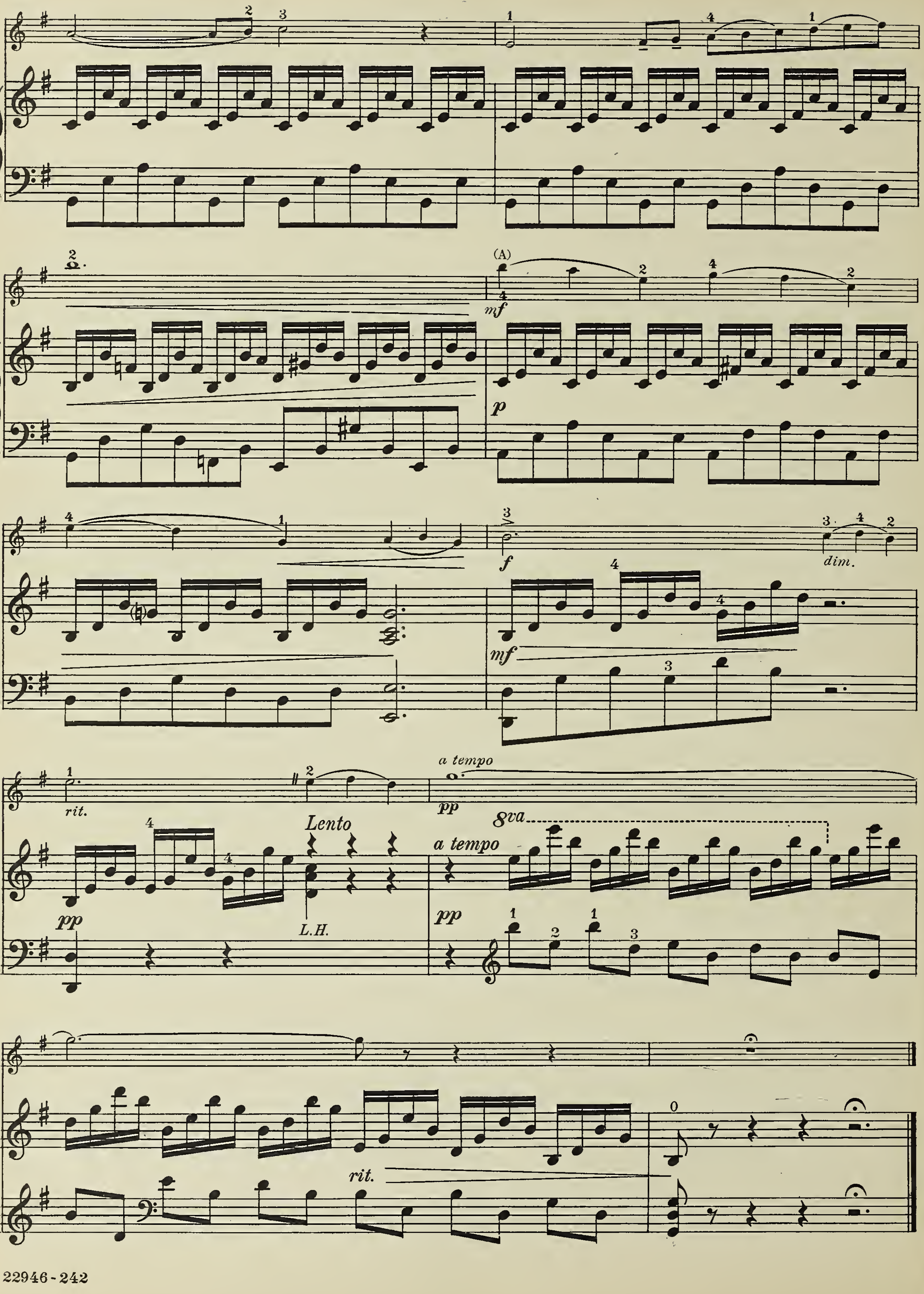
(Le Cygne)

Melody from "Carnaval des Animaux"

C. SAINT-SAËNS



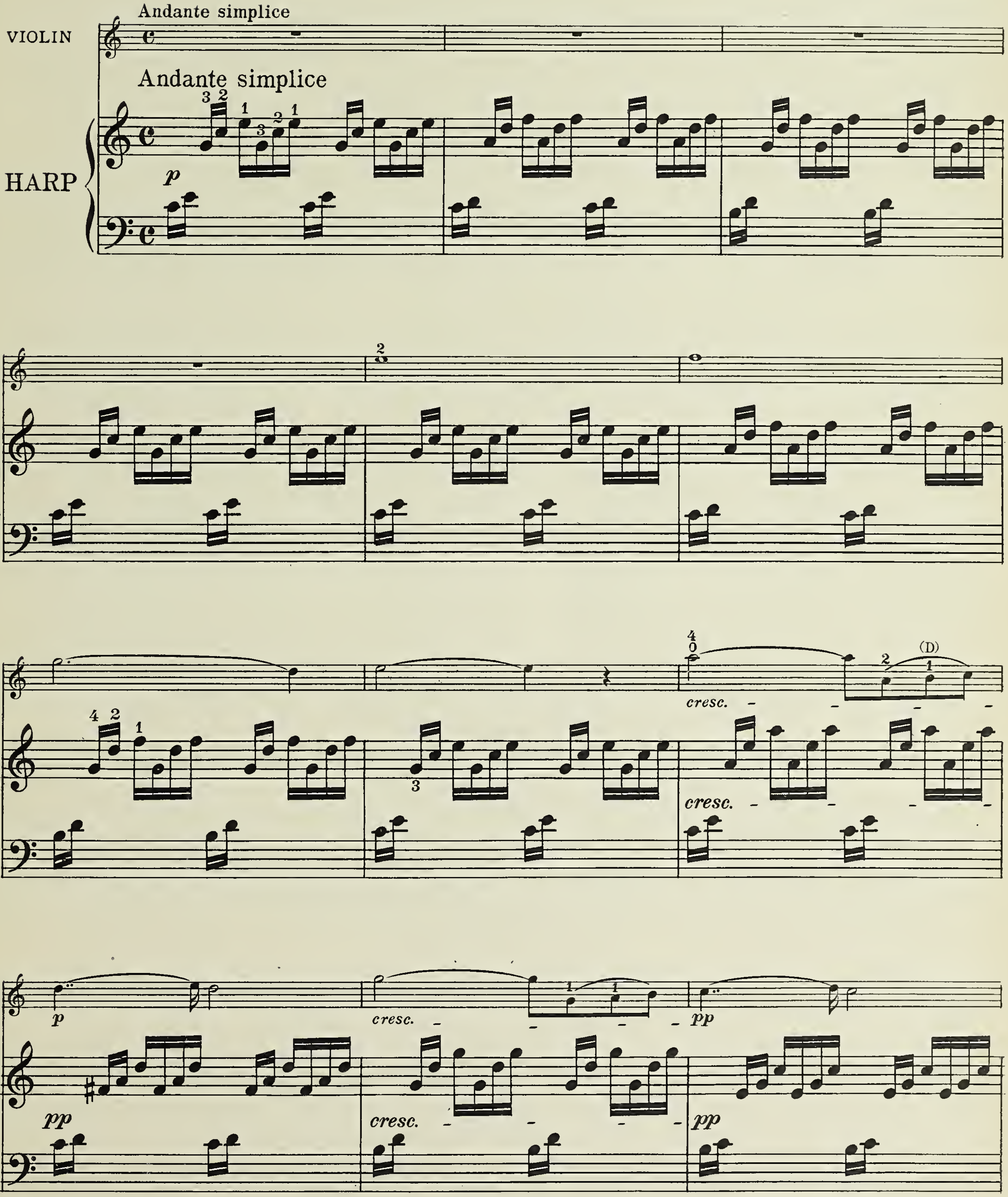

f
mf
mf
p
(A♯)
(A♯)
p
pp
(♯)
rit.
rit.
a tempo
p
pp

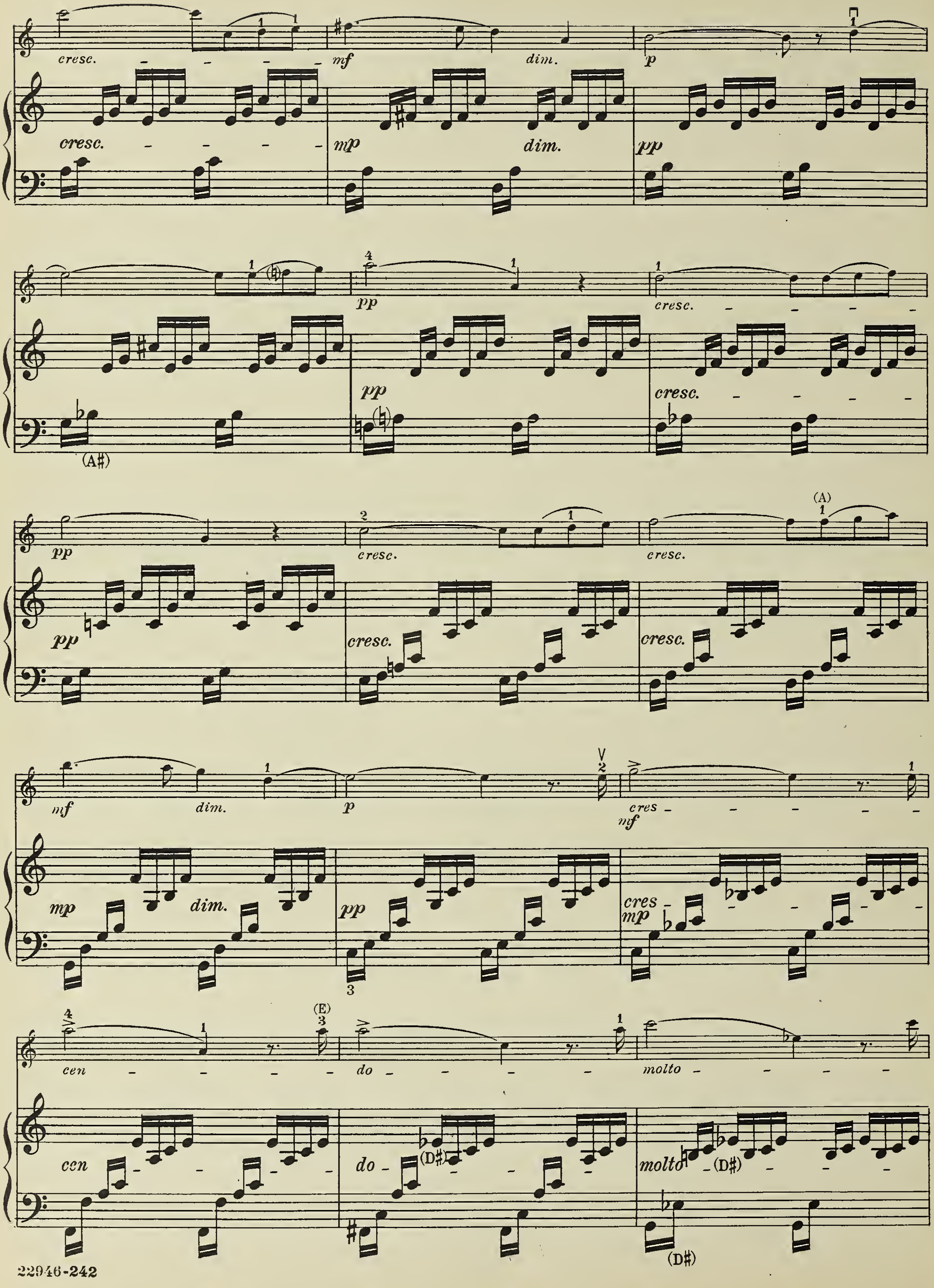

(A)
mf
p
f
mf
dim.
rit.
pp
Lento
L.H.
a tempo
a tempo
pp
8va
pp
rit.

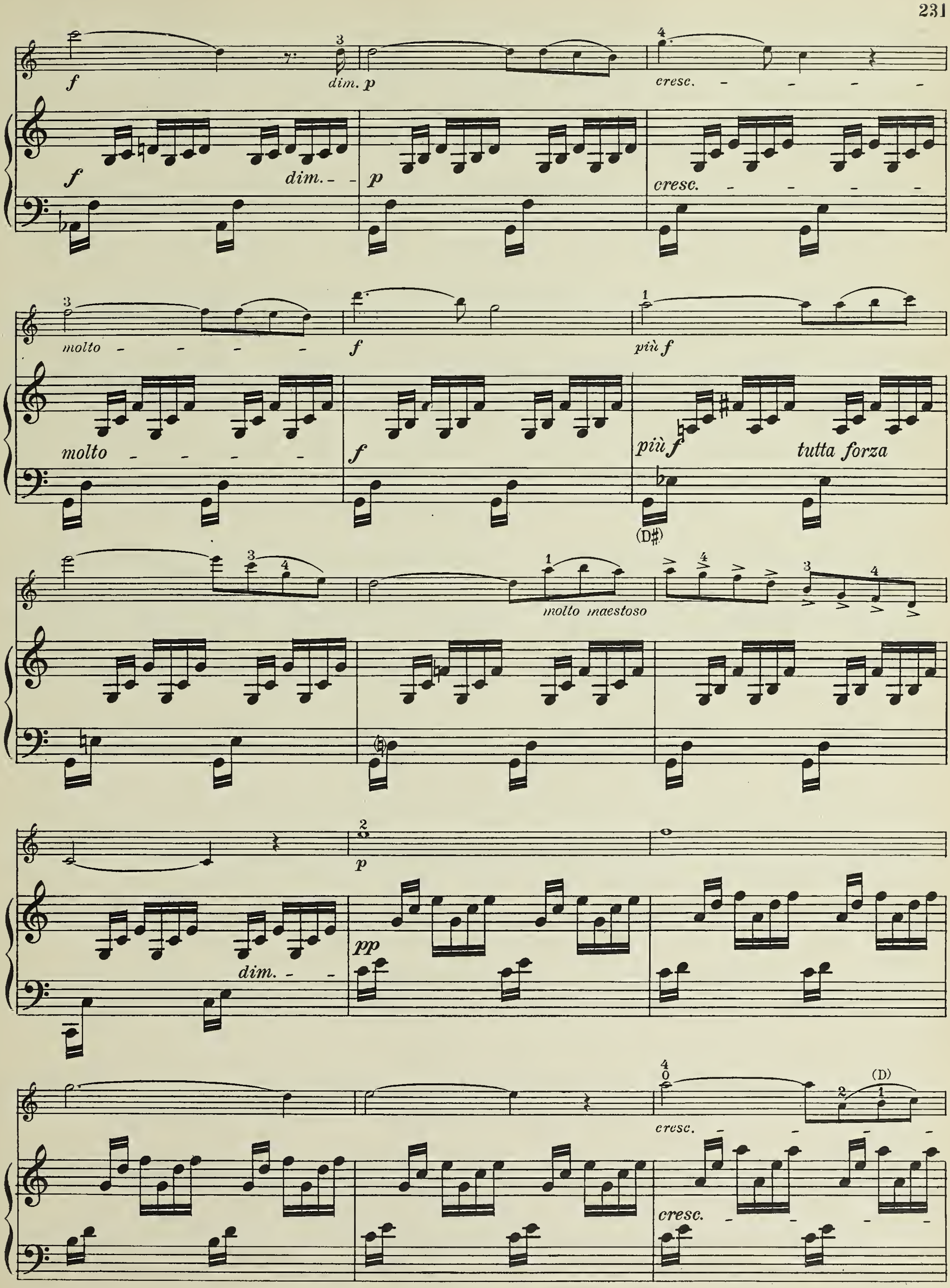
Ave Maria

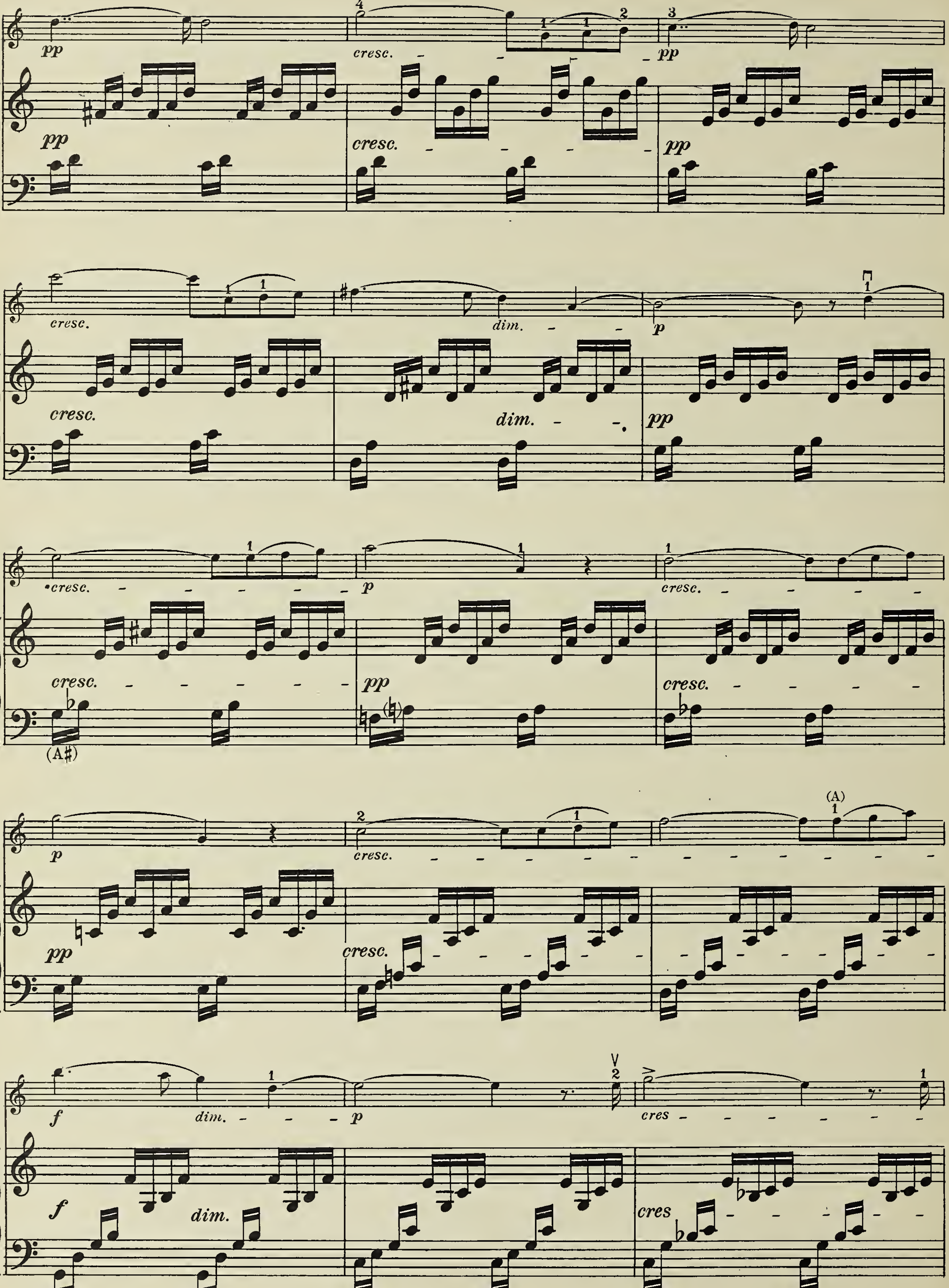
(Meditation)

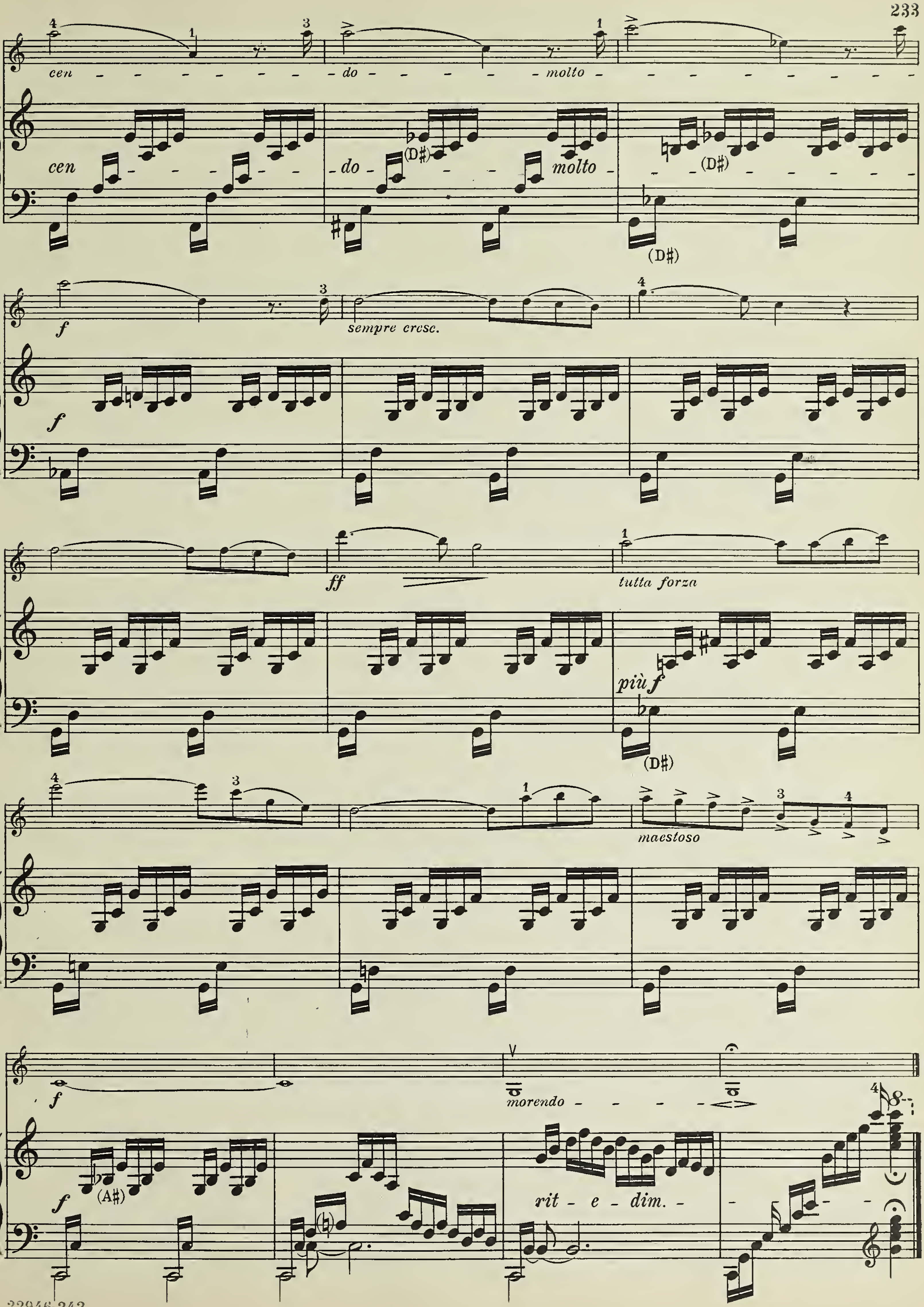
BACH - GOUNOD




cresc.
mf
dim.
p
mp
pp
(A♯)
(A)
cres
cen
do
molto
(E)
(D♯)
3


f
dim.
p
cresc.
f
dim.
p
cresc.
molto
f
più f
molto
f
più f
tutta forza
(D♯)
molto maestoso
p
pp
dim.
cresc.
(D)
cresc.

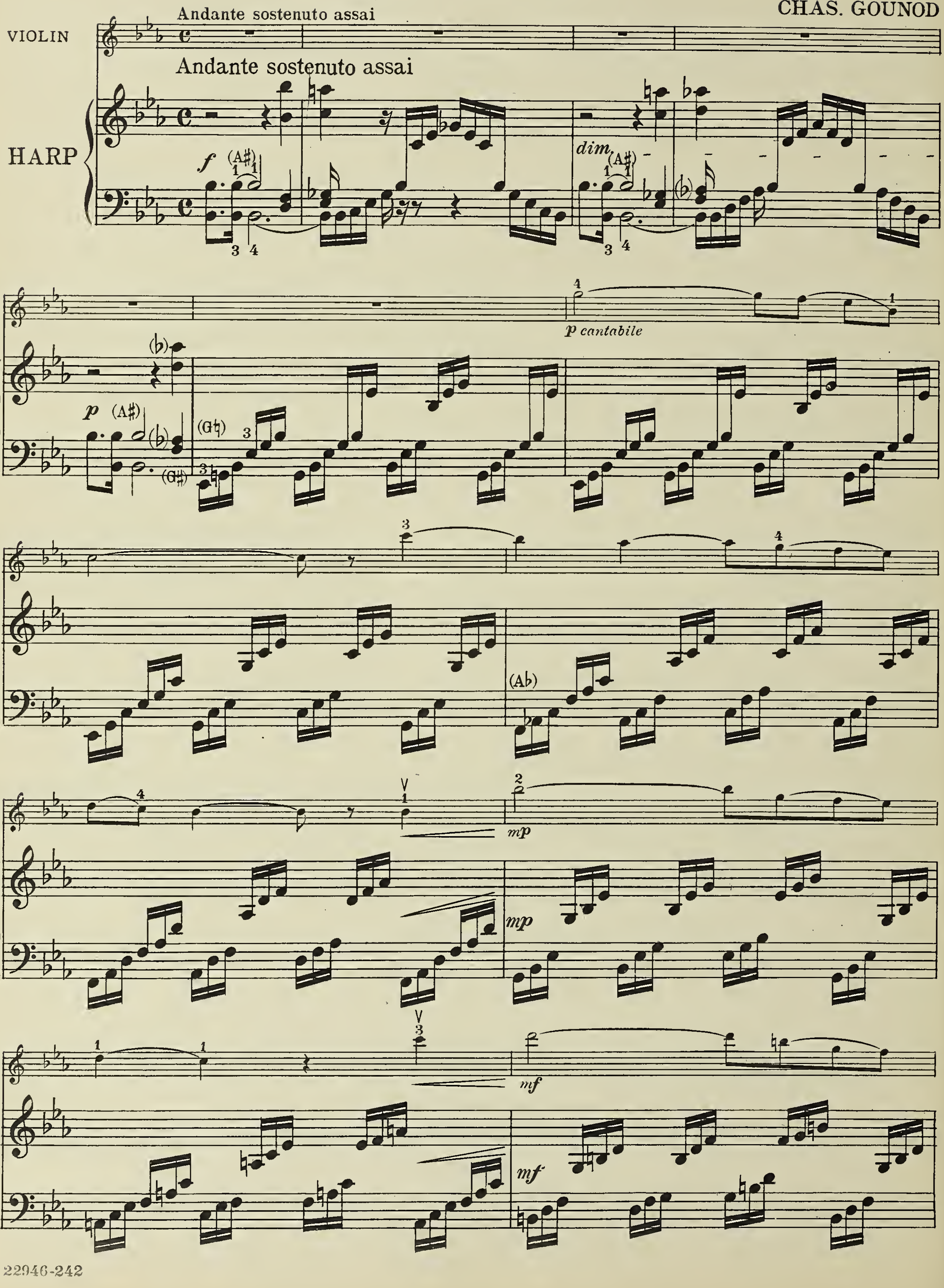

pp
cresc.
dim.
p
f
cres
(A♯)
(A)

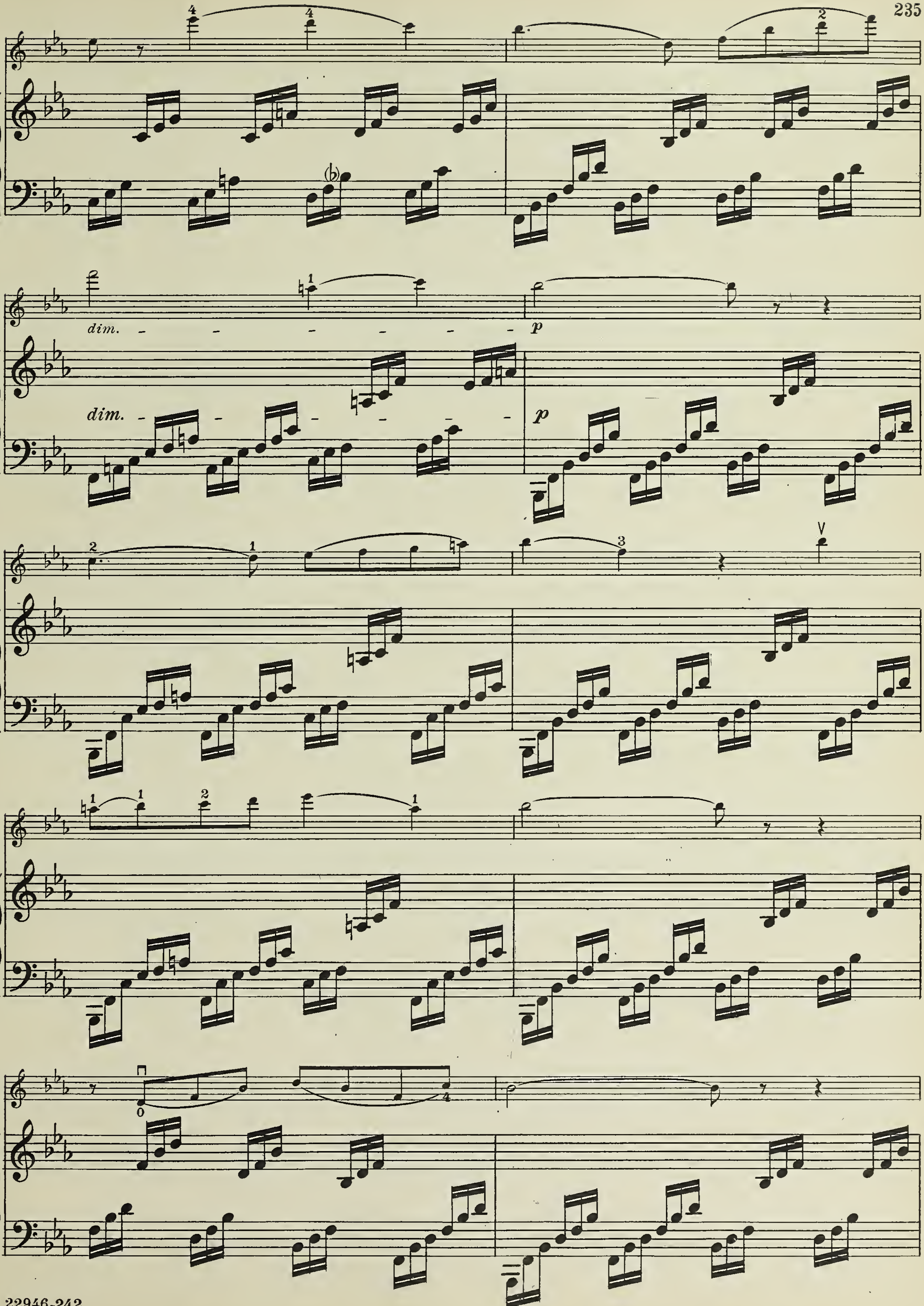

cen - - - - - - - - - do - - - - - - molto - - - - - - - - - -
cen - - - - - - do - - - - - molto - - - - - - - - -
(D♯)
(D♯)
(D♯)
f
f
sempre cresc.
ff
tutta forza
più f
(D♯)
maestoso
f
f
(A♯)
morendo - - - - -
rit - e - dim. - -

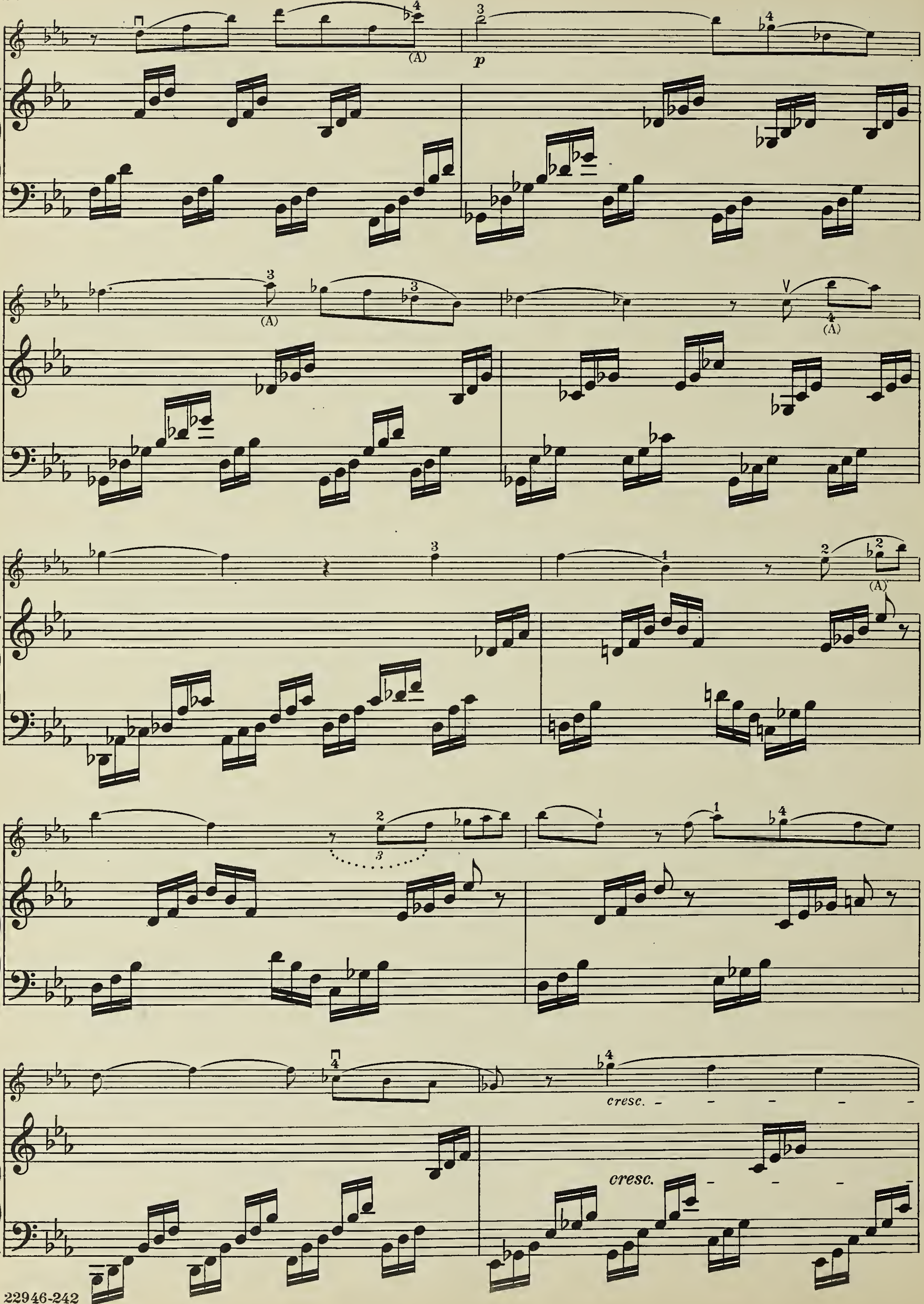
Hymn to St. Cécile

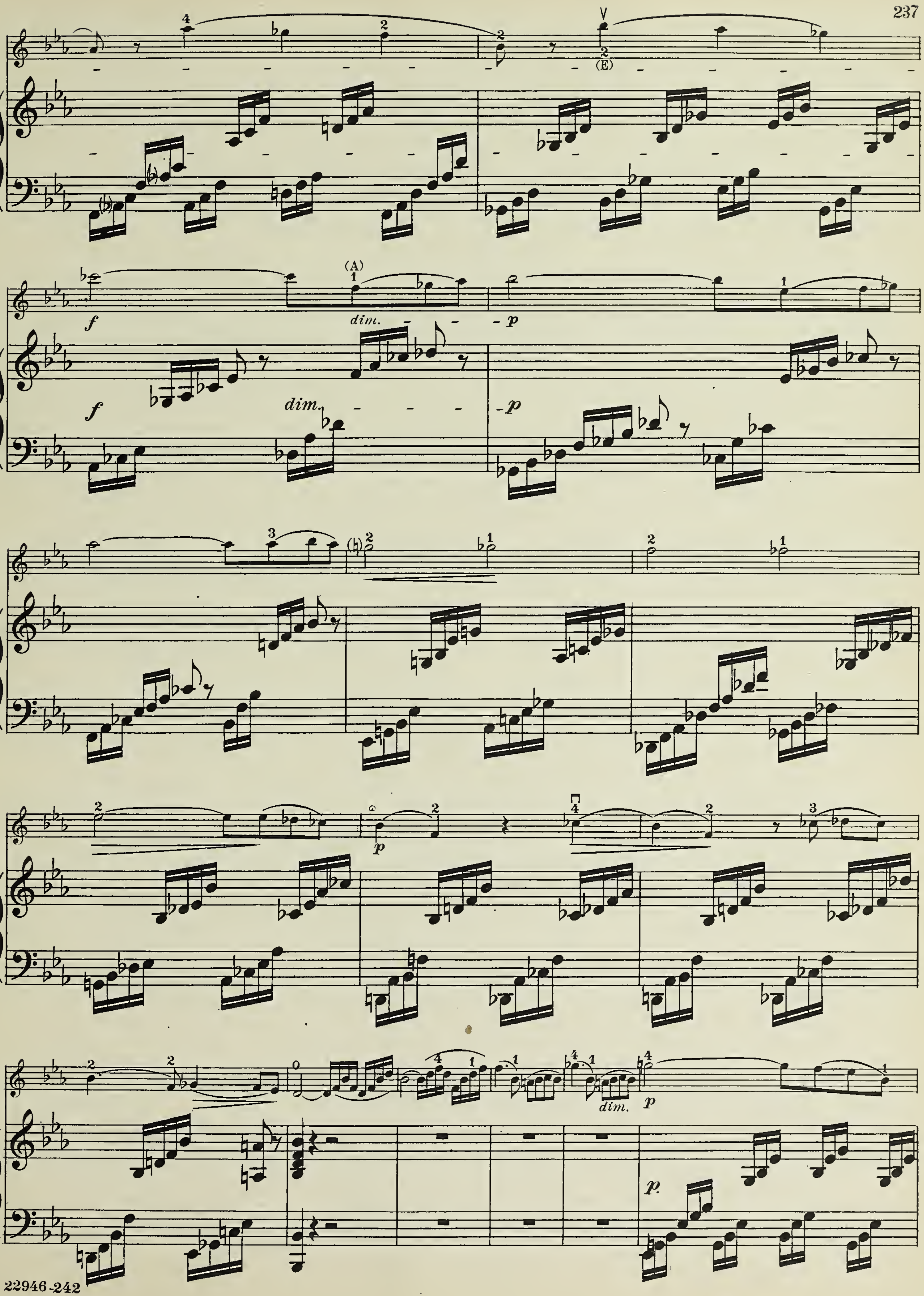
(Hymne a Sainte Cécile)

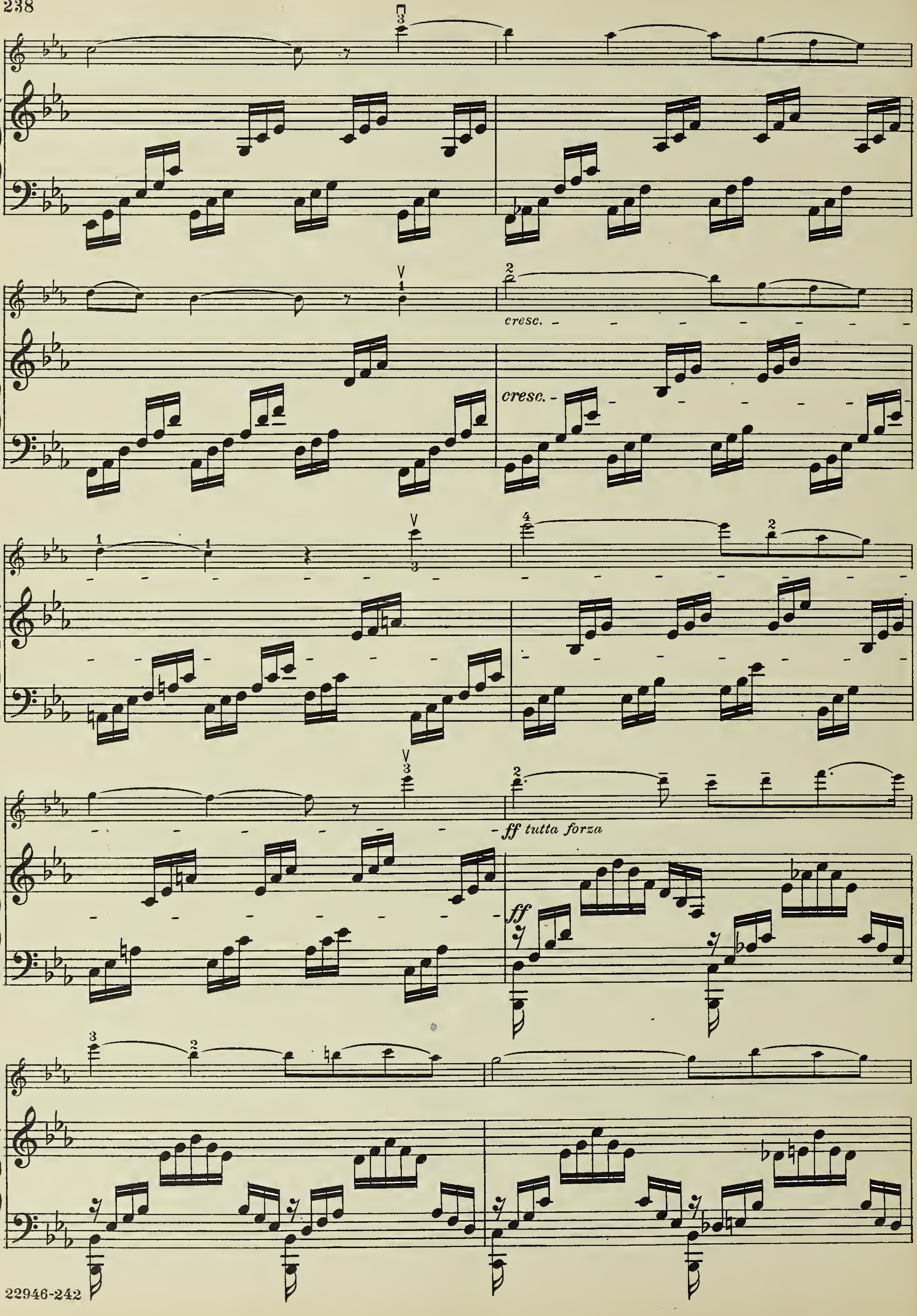
CHAS. GOUNOD

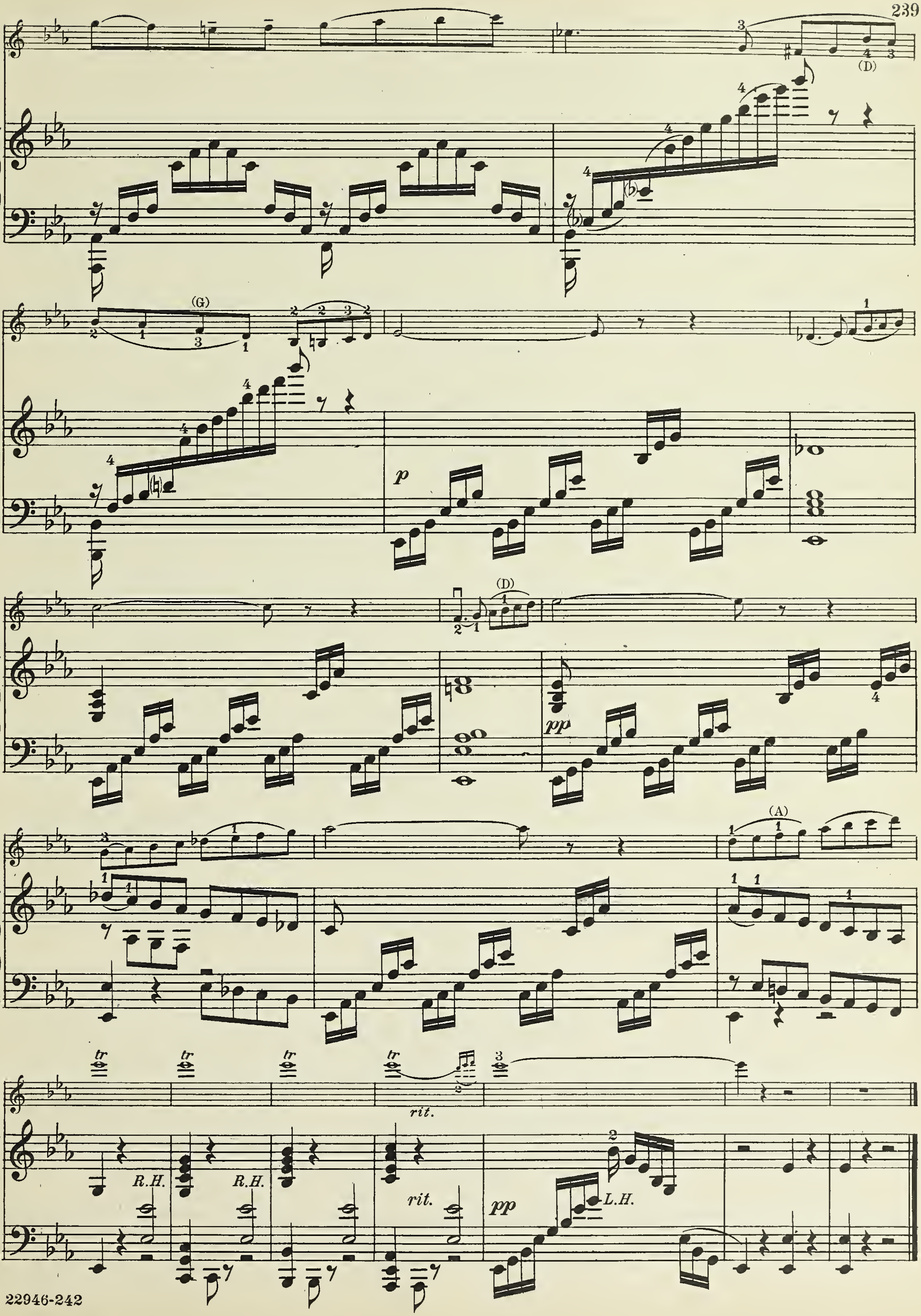



dim.
dim.
p
p


(A)
p
(A)
(A)
(A)
(A)
3
cresc.
cresc.

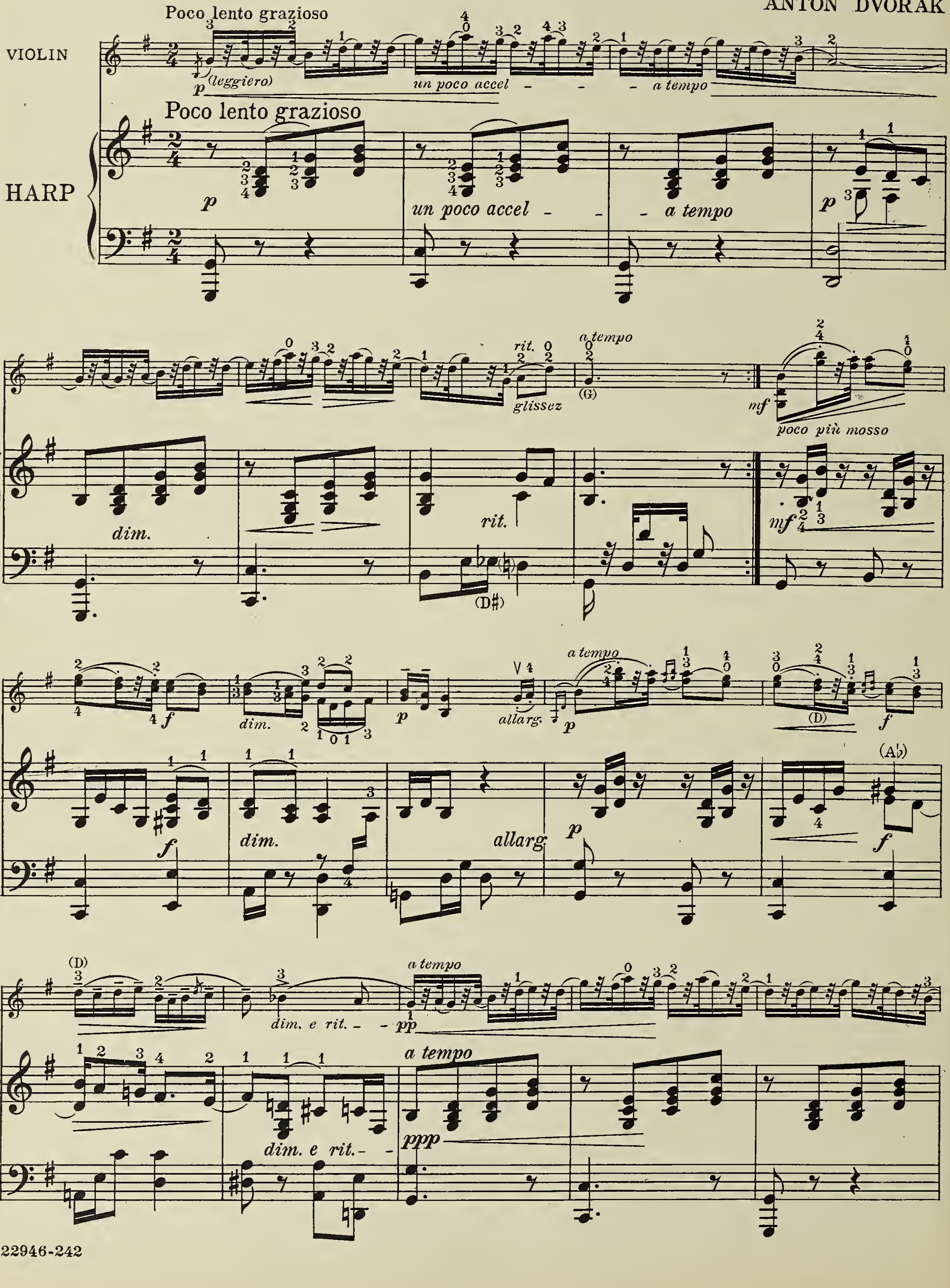

(E)
f
(A)
dim.
p
dim.
p

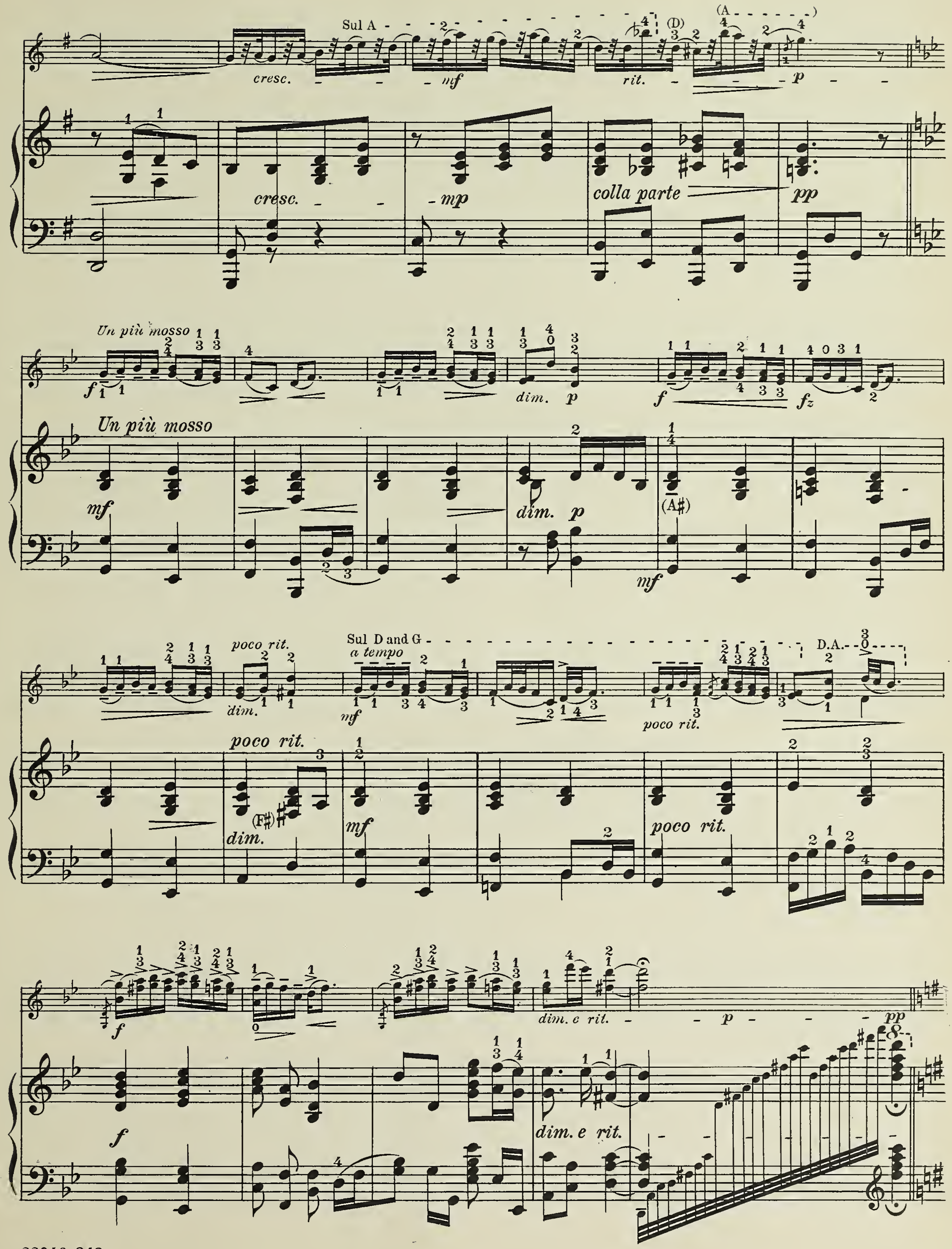

cresc.
cresc.
ff tutta forza
ff

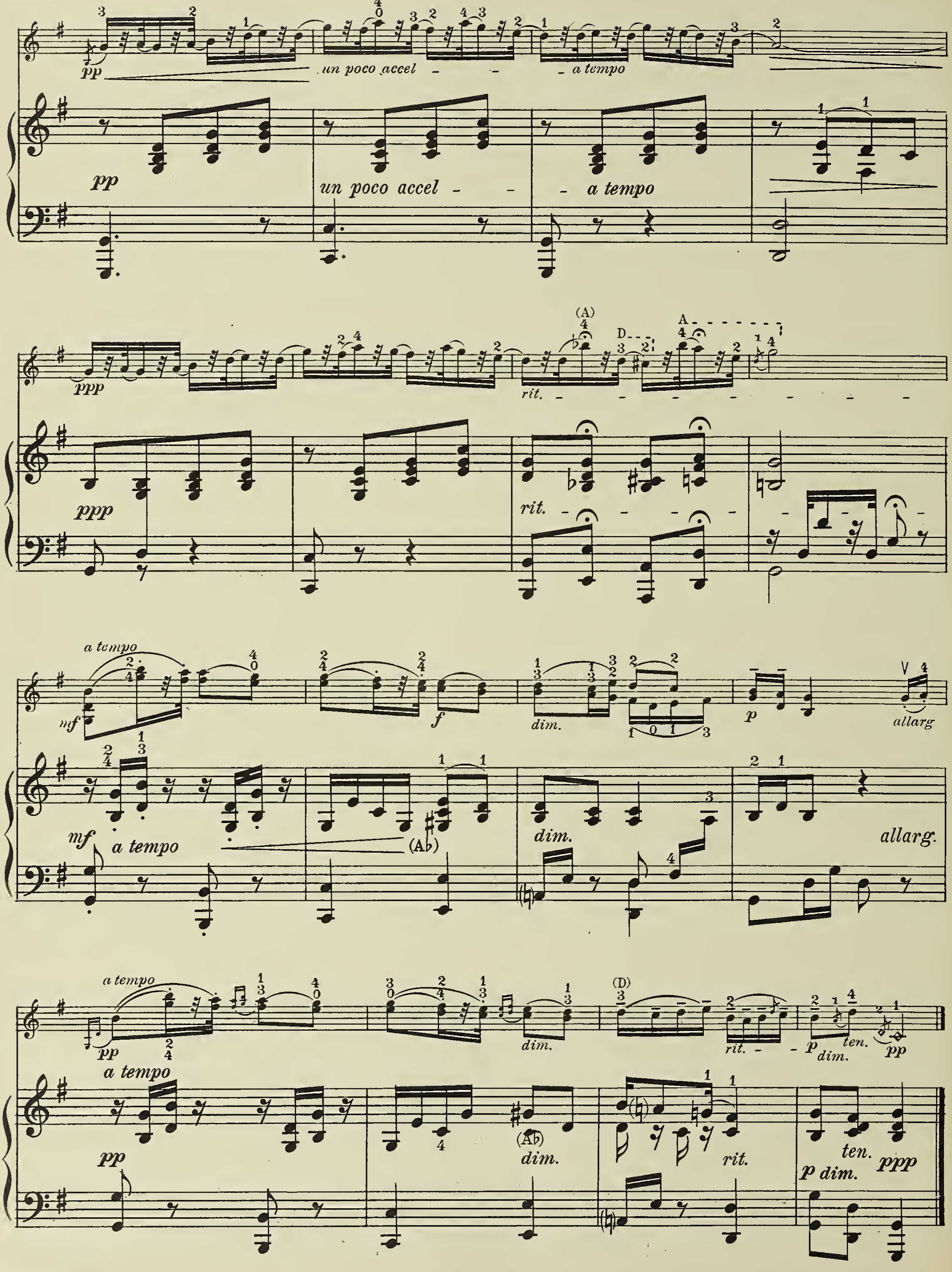

(D)
(G)
p
(D)
pp
(A)
tr
rit.
R.H.
pp
L.H.

Humoreske

ANTON DVOŘAK




Sul A
(D)
(A)
cresc.
mf
rit.
p
cresc.
mp
colla parte
pp
Un più mosso
f
dim.
p
fz
Un più mosso
mf
dim.
p
(A♯)
mf
poco rit.
Sul D and G
a tempo
D.A.
dim.
mf
poco rit.
poco rit.
dim.
(F♯)
mf
poco rit.
f
dim. e rit.
p
pp
f
dim. e rit.


pp
un poco accel
a tempo
pp
un poco accel
a tempo
ppp
rit.
(A)
D
A
ppp
rit.
a tempo
mf
f
dim.
p
allarg
mf
a tempo
(A♭)
dim.
allarg.
a tempo
pp
dim.
(D)
rit.
p
dim.
ten.
pp
a tempo
pp
(A♭)
dim.
rit.
ten.
p dim.
ppp

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